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# The Terminology of Composition Studies: A Historical Approach.

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**THE TERMINOLOGY OF COMPOSITION STUDIES:  
A HISTORICAL APPROACH**

**A Dissertation**

**Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirements for the degree of  
Doctor of Philosophy**

**in**

**The Department of English**

**by**

**Kimberly L. Harrison  
B. S., Louisiana College, 1991**

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## Abstract

Recently, composition scholars have shown interest in examining their own language. My study furthers this interest by providing a historical analysis of the terminology commonly used in composition studies. The historical focus allows an analysis of how our vocabulary has changed in relation to specific schools of thought in composition studies, thus encouraging an awareness of the influence of context--professional, institutional, cultural, and personal--on the scholarship in composition studies. Such influences, I argue, are often ignored to the detriment of our discipline. Chapter one further explains the scope and purpose of my study.

Chapters two and three analyze in-depth two terms, *audience and authority*, both of which have been both elusive and problematic in the field. I follow the developments and changing uses of these terms as seen in composition studies' major publications since the 1960s, the decade of the "paradigm shift" to process theories of writing. *Audience and authority* serve as case studies to illustrate the importance of reading our disciplinary scholarship and our disciplinary history with a critical eye and with an awareness of the different contexts from which they emerge.

In chapter four, I put into practice the suggestions offered in the above chapters. In this section, I provide a glossary of frequently used terms in composition studies. Each definition is divided into four sections. In section (a), I provide a brief, historical explanation of the term, giving a working definition of the term as well as knowledge of past roles the term has played in conversation. I also indicate negative and/or positive connotations of the term. Section (b) includes definitions of the term offered by established composition scholars, and section (c) provides examples of the word in context. Section (d) includes names often associated with the concept. By looking at the terms historically and by looking at the various meanings, I attempt to put our language in context and to encourage diverse voices from various locations to take part in the composition conversation.

## Chapter 1

### Introduction

The recent publication of books such as Theresa Enos's *Encyclopedia of Rhetoric and Composition* and Paul Heilker and Peter Vandenberg's *Keywords in Composition Studies* has signaled an increasing recognition of the importance of terminology used in composition studies. Composition studies has been called a "post modern field," and such a field necessarily pays attention to language. In the past, composition scholars have studied language theories, applying them mostly to the composition classroom, to the language use of others. Now we must begin applying these theories to the language of our own field. As Wendy Bishop notes, "The language of English studies helps to compose our departmental lives, lives which in turn reflect our complicated histories" ("Literary" 444). We can learn about our own roles as composition scholars and teachers and about the development of our field by looking at the terms that we use in our classrooms and in our scholarly work, and looking at what the changes in our terminology tell us about the direction of the profession.

As we shall see, in composition studies the most general terms give us the most trouble. Gesa Kirsch and Peter Mortensen have called for a clear definition of *authority*. Joseph Harris has clarified *community*, and Vandenberg, Heilker, and Enos have undertaken an explanation of vocabulary in composition studies and rhetoric. Such works are beneficial for a comparatively new field such as composition studies. To define ourselves as an academic field apart from literary studies, we have had to speak our own language, develop our own specialized jargon. But now that composition studies has emerged and is growing stronger, we need to begin refining, rethinking. One way we have started to do this is by looking again at our language.

Traditionally, composition has been a self-reflexive discipline. This self-reflexivity is due partly to its multi-disciplinary influences and partly to composition's status as a second-rate sibling to literature in English departments, a position that has forced arguments for disciplinary status. The current interest in composition's terminology is a natural and necessary extension of this desire for disciplinary self-knowledge. My study will contribute to such knowledge as well as offer suggestions for new directions in the classroom and scholarship. It will also aid new members of composition studies and those who would like to further enter the composition conversation.

This analysis of the terminology of composition studies will be historical in approach. Similar to the goal of all historical studies, mine will help us see where we have been and give us an idea where we are going as a discipline. My work will include an in-depth study of the leading terms that make up composition's vocabulary. This study will include two sections. In the first, I trace historically two problematic terms in composition studies—*audience* and *authority*. This close look at these terms will contribute to our understanding of both the language and development of our discipline as well as offer suggestions for the discipline and for our approach to scholarship. The second section is a glossary of 110 often-used theoretical terms in composition studies. While my purpose in the glossary is to explain these terms for new compositionists, I do not attempt to provide a fixed definition of the words but to show how their uses change over time and how each is largely used at present.

My study will differ considerably from those already offered by including a historical reading of the terminology as well as a focus on the terms that are most mentioned in composition studies. I have attempted to include the words that are most problematic for those of us already reading and writing in the discipline but also those that would be most confusing for those new to composition studies. My work

differs from Heilker and Vandenberg's (1996) edited collection of short essays on fifty-four terms in several ways. Their purpose is to "elucidate the layers of contesting voices that co-inhabit the field's central terms" (4), and while I share this goal, I propose that a historical approach more clearly allows us to see how and why the terms are contested. A historical approach gives us a context in which to understand why terms have taken on different meanings, and this approach also allows for a fuller understanding of the discipline as well as of the term. My study differs from Enos's *Encyclopedia* (1995) also in this approach.

My work also differs from Enos's and Heilker and Vandenberg's in the terms selected for discussion and in the chosen audience. The essays in Heilker and Vandenberg's collection seem directed to an audience of seasoned compositionists. For example, contributors assume that their readers know names, schools of thought, and the time line of composition studies. They also work only with general, pedagogical terms, such as *grammar*, *argument*, and *student*. While Enos's collection is more suited to new readers than is Heilker and Vandenberg's, it also focuses largely on comprehensive concepts and also on rhetoric, defining such terms as *homiletics* and *medieval rhetoric*. While explanation of such terms is needed and in a few instances our selections overlap, I focus on composition studies' specialized, theoretical concepts such as *banking education*, *expressionism*, *current-traditional*, and *contact zones*. If we are not careful, such theoretical vocabulary can serve as a barrier to new voices entering the conversation. New readers need explanations of such concepts in order to participate in ongoing discussion so that a variety of perspectives and experiences shape our theory and pedagogy. Seasoned compositionists also will benefit from a look at the field's specialized language in that we can remain aware of the context of the discipline, recognizing where our terminology comes from and in what periods of our disciplinary development we have made use of the terms.

In contrast to Enos's edited encyclopedia, I focus exclusively on the terminology of the field, not on the people who make up the field. My work will be a helpful reference, as is the encyclopedia, but it will also include a theoretical analysis of the terminology of composition studies. In the glossary section of my study, I attempt to write both to those already in the field, who read mainly for the historical analysis or for further knowledge, but I also write to those new to composition studies who need more contextual information before participating in theoretical conversations.

Before the publication of the two works mentioned above, composition studies had only two possible reference texts, but both of these concentrated largely on rhetorical or literary terms. Linda Woodson's *A Handbook of Modern Rhetorical Terms* (1979) does define some of the early terms in the field in addition to rhetorical concepts, but is of course now out of date. Richard Lanham has also written *A Handlist of Rhetorical Terms* (1962, 1991), but the audience for his book is "students of English literature," and he focuses largely on classical concepts, such as *Apomnemonysis*, *charientismus*, *homoioteleuton*. Lanham's focus is more suited to literary study than to contemporary composition. These books also attempt to give fixed definitions of terms, without recognizing the different usages and agendas that often make up our multi-faceted vocabulary. In my study, I acknowledge different uses of the terms and both the positive and negative values attached to each. One other possible reference for compositionists is the glossary of research terms attached to Janice Lauer and William Asher's *Composition Research*. This glossary is indeed a valuable reference for those reading and conducting composition research. But Lauer and Asher are concerned only with providing a working definition, and thus provide just one or two sentence explanations. As do the above texts, I hope to provide a better understanding of composition's language; however, I propose a



more in-depth and historical study than has previously been conducted. Catherine Latrell insists that new compositionists need help in

develop[ing] a language for teaching writing, which means contextualizing . . . key works [of composition scholarship] within the discussions in rhetoric and composition studies about the goals and purposes of writing process approaches to teaching, about the debates over what that means, and about the evolution of these concepts. (33)

This glossary will help meet this need for contextualization, allowing new teachers and scholars insight into ongoing conversation.

I have conducted a historical survey of frequently used terms in composition studies. In doing so, I have relied heavily on the ERIC database, even while realizing the limitations of this resource. As Elizabeth Overman Smith has pointed out, ERIC covers approximately seventy percent of the journals in our field (presentation, CCCC 1997). Still ERIC does provide the most comprehensive electronic resource we have to date. To supplement this source, I have also consulted the Longmann/CCCC and Bedford bibliographies as well as bibliographic collections, such as Gary Tate's editions *Teaching Composition: 10 [12] Bibliographical Essays*.

In choosing entries for inclusion in the glossary section of my study, I began with a list of approximately two hundred and fifty terms, selected from our major journals, conferences, and books. I have consulted major journals, mainly *College Composition and Communication*, *College English*, *Research in the Teaching of English*, *Journal of Advanced Composition*, *Rhetoric Review*, *Rhetoric Society Quarterly*, *Pre/text*, *Journal of Basic Writing*, *Written Communication*, and *The Writing Instructor*, since they are widely read and most influential in the field. To narrow the list of entries, I consulted the ERIC database to see how often these terms were mentioned, removing those seldom used. In some cases, however, I retained a word that was not cited in ERIC or that had few citations if, from my own

experience or the experience of student readers, the term would cause confusion for new readers in the field. The glossary, in draft form, has been used by graduate students at several universities, and their input has also contributed to my final list. Also, I retained an entry if, from my survey of leading publications, the term was frequently mentioned, although not catalogued in ERIC. In surveying the literature, I kept a running count of the number of times my listed terms appeared. Those appearing over ten times, while possibly not found in ERIC, were included in the glossary.

Each definition in the glossary is divided into four sections. In section (a), I provide a brief, historical explanation of the term. This gives the new reader a working definition as well as knowledge of past roles the term has played in conversation; it also suggests positive and/or negative connotations the term may carry. Section (b) includes definitions or explanations of the term offered by established compositionists, and section (c) provides examples of the term in context. The examples selected for both (b) and (c) come from either our leading journals or other publications largely from composition studies. When the coiner of the term is from another discipline, I often go outside the discipline in selecting examples. For example, when discussing *thick description*, I quote Clifford Geertz, although he is an anthropologist. Section (d) of each definition includes an alphabetized list of names of the scholars often associated with the term. I have selected these names based on frequent mentions in the literature in connection with the issue discussed. Originators of the term or those who have redefined the term are included in this list. This list is not all-inclusive, but provides a starting point for readers who wish to explore the concept more fully.

My documentation method is MLA, and in the text, I use the MLA parenthetical citation method after a direct quotation. But when I cite an article or book without quoting or refer the reader to a specific source, I place the year

published in parentheses instead of the title. This method better shows the historical sequence and thus better fits the the purpose of this study.

In chapters two and three, I look historically at the changing uses and contexts of the terms *audience* and *authority*. In doing so, I build on the work of Joseph Harris, who, in his article, "The Idea of Community in the Study of Writing," (1989) undertakes an examination of the term *community*. In looking at the term, Harris borrows his method from Raymond Williams' book, *Keywords: A Vocabulary of Culture and Society*. By using Williams' approach, Harris believes that we can develop a better understanding of important words. In *Keywords*, Williams traces the

history and complexity of meanings; conscious changes, or consciously different uses; innovation, obsolescence, specialization, extension, overlap, transfer; or changes which are masked by a nominal continuity so that words which seem to have been there for centuries, with continuous general meanings, have come in fact to express radically different or radically variable, yet sometimes hardly noticed, meanings and implications of meaning. (Williams 15)

Harris applies this method to his study of *community*, arguing for a more diverse definition that includes an array of beliefs and competing discourses instead of a simple consensus. The problem with *community*, says Harris, has been its wholly positive connotation and tendency to produce an *us* versus *them* scenario. He says that *community* in the study of writing has only a positive connotation, such as calling academic disciplines "communities of knowledgeable peers" or calling classrooms "a community of interested readers" (13).

Harris' article works like a pun, for he is not simply trying to redefine *community*, but also to reform the restrictive character of the academic community. Harris says that he is arguing against "the notion that our students should necessarily be working towards the mastery of some particular, well-defined sort of discourse," proposing instead "a kind of polyphony" (17). Simply put, Harris does not want

students to conform to an unfamiliar and polarizing language of scholarship that will ultimately lead to a limited and universal, yet incomplete, definition of a word such as *community*.

While I agree with Harris that we must analyze our key words, I argue that we must go further, looking at the terms historically, an approach that will clearly lay out the influences of cultural, social, professional, and institutional contexts on our theory and practice. I will organize my analysis historically, looking at how the terms have changed and have become more complex in relation to specific schools of thought in composition studies. *Audience* and *authority* are two words that have been notoriously difficult to understand and to use unproblematically in composition studies. Both seem at first glance self-explanatory, but are quite elusive, thus causing complications in scholarly discussion and pedagogy. To come to a better understanding, we need to analyze the terms in relation to their contexts, noting how and when they picked up new meanings and connotations. Understanding such history will give us more control of the words and our uses of them, leading to clarifications, but also to more complexity as we realize that such terms as *authority* and *audience* with long and complex histories cannot be used clearly without some qualification.

In addition to helping us understand our language, this analysis will help us better understand our discipline and the effects of context--societal, institutional, professional, and individual--that influence our choice of and approaches to topics of discussion. *Audience* and *authority* will serve as case studies to illustrate the interplay of contextual influences in our conversation and to show the importance of reading and writing composition scholarship with as much recognition as possible of these influences. Obviously, composition studies responds to its societal context as seen by the discomfort with institutional authority in the 1960s. Scholars such as James Berlin and Lester Faigley have looked at how historical context is related to

large schools of thought in composition studies. But we must be aware of other contexts that influence our scholarship as well. Compositionists including Elizabeth Flynn have discussed how composition studies' need for academic authority led to a reliance on science in the 1970s and early 1980s. Yet on the whole, we have not paid enough attention to how the status and aims of the discipline influence our topic choices and views of these topics. Nor do we pay enough attention to the institutional roles of the individual theorists whose work we try to integrate into our classes.

As composition scholars, we must become more critical readers of our own disciplinary literature. Before we adopt a theory or practice offered by an authority in the field, we should consider the context out of which the article, book, or presentation is a product. We must be aware of scholarship's place in time and how it fits into the narrative of our discipline's trends and developments. We also need information about the scholar writing the article. Sure, the basics--race, class, gender--but we also need to know about the scholar's institutional position. What does he or she teach? If the theorist has not taught first year English since 1962 yet is offering suggestions for the rest of us, we could benefit by knowing this. If he or she has taught only Ivy League or only two-year college students, we also should know this. Our scholarship is certainly not produced in a vacuum, and as readers we must take context into account.

Similarly, as writers of composition scholarship, we need to anticipate a critical readership. In making this suggestion, I draw on Gesa Kirsch and Joy Ritchie's call for a "politics of location" in feminist composition research. They propose that

composition researchers theorize their locations by examining their experiences as reflections of ideology and culture, by reinterpreting

their own experience through the eyes of others, and by recognizing their own split selves, their multiple and often unknowable identities.  
(8)

Drawing on the work of Adrienne Rich, they “urge[] women to investigate what has shaped their own perspectives and acknowledge what is contradictory” (9). We must take Kirsch and Ritchie’s suggestion further, recognizing location not only in feminist research but also in our theory and pedagogy. In writing composition scholarship, we should investigate the institutional and societal influences that shape our work. We also, as Kirsch and Ritchie advise, need to reinterpret our experience through others’ eyes; for instance, when arguing for a specific pedagogy or theory, we should begin by considering what it is about us personally, our position, our personality, our authority, that may allow this pedagogy or theory to work for us while it may not for someone else. Also we can benefit by being aware of academic trends and questioning their influence on the scholarship and disciplinary direction of composition studies. We must have a heightened awareness and responsibility as readers and writers in composition studies, for, as seen in the case studies of *audience* and *authority*, societal, institutional, and personal contexts color our scholarship, sometimes causing problems if not recognized, as the example of *authority* shows.

Certainly, my own “location” and experiences have influenced my choice of and approach to research. As a graduate student at a large southern state university, I became interested in the concept of *authority* and uses of the term in composition literature almost immediately upon entering the classroom as a new teaching assistant. I had read composition theory before actually entering the classroom and thus expected to find students eager to “make knowledge” and to take authority for their own learning. Instead, it seemed that students were eager for what Paulo Freire termed the “banking model” of education and were suspicious of a teacher, especially a young female, who did not propose to offer the “right” answer or to give them a

firm model of an “A” paper to follow. Consequently, in my teaching, I continue to work for a balance between encouraging student voices and maintaining my own. This desire for a balance of voices has also carried over to my view of the profession. Now, speaking from the position of an assistant professor at a southern liberal arts college, I am conscious of the effects of institutional and regional circumstances on composition instruction and thus encourage expansion of our professional conversation and an awareness of the different audiences within the larger composition studies discourse community.

In regard to *audience*, we see that our view of the term in modern composition studies is related to the discipline’s broader institutional context. Initially, composition studies associated itself with pedagogy, defining and authorizing itself as a discipline through distance from “product” or “teacher-centered” classrooms. Not surprisingly, the dominant approach towards *audience* was pedagogical as scholars focused on incorporating audience into the classroom. Soon, compositionists sought to gain authority and credibility in English departments and in the academy as a whole through association with science and theory, with the goal of proving ourselves as researchers and theorists, not just teachers. Because of the institutional context in which tenure and promotion are often granted with little but a nod to teaching, we turned more towards theory and science to prove academic authority and credibility. And along with this change in purpose came a change in and greater awareness of audience as compositionists sought institutional status. In the 1980s, discussion of *audience* was at its peak as different theoretical views intersected, especially cognitive and social constructionist theories and as scholars attempted to explain the concept, largely through taxonomies. To define, categorize, and explain *audience* with the tools of science and theory would further compositionists’ goal to proving academic sophistication. Issues of *audience* were unresolved and thus had to be dealt with. This example

suggests the importance of seeing composition scholarship and the growth of the discipline in relation to the broader institutional context. It also suggests that composition studies has been reacting to this context instead of charting its own professional course. In order to have a fuller perspective of where composition studies has been and where it is going, we need awareness of the contexts to which we are reacting.

In discussing the meanings of *authority*, I will focus on scholars' attempts to reconcile the positive and negative connotations of the term and illustrate how a negative definition of *authority* can be problematic in composition pedagogy. Harris finds that one of the problems of understanding *community* is its positive connotations; the same can be said of *authority*, except that it has been cloaked in negativity by current schools of thought in composition studies. We need to look again at *authority* with a goal of finding the origins of these negative connotations, so that we can better understand the term and the baggage it carries. In addition to a better understanding of the word, this analysis indicates the importance of a balance between theory and practice and the necessity for diversity in both tiers of the discipline, a lack of which has created problems in composition's relationship with authority.

Chapters two and three, then, will focus on two important terms in composition studies, *audience* and *authority*. The words will be used as case studies to show how our terminology changes over time, picking up new meanings, and frequently carrying multiple meanings. These examples will also show how a historical knowledge of our more complex terms will lead to better understanding and clearer conversations in composition studies. From the influence of deconstruction and post-structuralism, we have learned that words do not carry stable meanings, but to communicate clearly, we do need to know the range of meanings that our key terms have carried and to specify how we are using such



words; for as Harris says, “instead of presenting academic discourse as coherent and well-defined, we might be better off viewing it as a polyglot, as a sort of place in which competing beliefs and practices intersect with and confront one another” (20). This study will indicate the importance of reading our disciplinary scholarship and our disciplinary history with a critical eye and with an awareness of the different contexts from which they emerge. While we cannot, of course, escape our own context, we can attempt a clearer view of the possible influences on our scholarship, a move that can provide a critical edge. An awareness of the changing and various contexts that shape composition scholarship can give us keys to better interpretation and applications for the classroom. As the terms *audience* and *authority* illustrate, that which initially appears so general and self-explanatory often harbors much complexity. We can benefit from an awareness of such complexity in our language and in our scholarship.

Through the glossary section of this work, I put in practice the suggestions offered through the analysis of *audience* and *authority*. By looking at the terms historically and by looking at the various meanings, I attempt to put our language in context—illustrating how societal, institutional, and professional circumstances influence our choice of topics of conversation. Also, through the glossary, I hope to encourage new voices to take part in composition conversation perhaps earlier than they would without this reference. As the example of *authority* has shown, composition theory and pedagogy must come from diverse voices and diverse locations.

## Chapter Two

### A Historical Analysis of *Audience*

In the *Oxford English Dictionary*, *audience* is defined in nine ways: it can mean to listen or to be in the **state of hearing**; *audience* can mean a judicial hearing or a formal hearing. It can be an occasion for **hearing** or an interview granted to a subordinate; it can be a place of hearing, or a court in Spanish America. It also means “an assembly of listeners” or “readers of a book,” and it is this definition that best fits how the term is traditionally used in composition studies. But as we will see, as the field has become more theoretically inclined, this general definition has not sufficed. In the late 1970s, leading compositionists began to see their own audience change; they were no longer writing only to teachers whose main purpose was to improve the quality of students’ writing. Instead, they were writing to theoreticians and to researchers adept in the social sciences, whose purpose was not only to improve student writing but also to advance the discipline of composition studies in the eyes of academia. They were also aware of a broader institutional audience whose approval compositionists courted. The traditional conception of *audience* was not adapting well to new theories or the new context of composition studies, and many scholars in the 1980s attempted new definitions and categorizations of the term. Prior to this attempt, in the 1960s and 1970s, scholars increasingly discussed audience but used traditional conceptions of the term. By the 1990s, the term had taken on ambiguity as part of its definition, encompassing the various meanings that could fit the needs of theoreticians, researchers, and teachers.

In relation to the major schools of thought in composition, *audience* was a factor in new rhetorical thought, in expressivism, in cognitive process theories, and in social theories of composing. While the concept has been a staple of composition instruction since the influence of the new rhetorics and of process teaching, *audience* was not a main topic of conversation until compositionists became interested in

science and theory. According to the ERIC database, no articles were published or presentations given with *audience* as a key concept in 1966; between 1967 and 1974, the average number of articles and conference presentations dealing with this topic averaged approximately four per year. In the 1960s and 1970s, *audience* was often discussed in the context of what Lloyd Bitzer called the “rhetorical situation.” Scholars called for audience awareness heuristics as prewriting activities and encouraged teachers to allow students to write for specific audiences. In 1975, the number of articles and presentations on the subject increased and averaged ten annually until 1979 when interest in the subject led to over thirty articles and presentations. By the late 1970s, the influence of cognitive behavioral psychology was seen in discussions of *audience*, and terms such as *egocentric*, *maturity*, *reader-based*, and *writer-based* often appeared along with the term. Also, by the late 1970s, many compositionists were aware of Walter Ong’s influential article, “The Writer’s Audience is Always Fiction,” that explicitly challenges the idea of *audience* as “real” people already assembled as readers.

In the 1980s, scholars continued discussing *audience*, and in the years 1983 to 1987, approximately thirty to forty articles and presentations each year dealt with the concept. During this period, we begin to see the social constructionist and collaborative influences shaping the ways *audience* was used and defined. We also see, especially in the early to middle 1980s, the desire to define and categorize *audience*, and it was in the early 1980s that compositionists argued most forcefully for and against Ong’s notion of audience as invented. By 1982, the concept of *audience* was closely associated with the writing as process movement. Maxine Hairston, in her influential 1982 article, “The Winds of Change: Thomas Kuhn and the Teaching of Writing,” lists a rhetorical base--the awareness of audience, purpose, and occasion--as the third of twelve defining characteristics of the process

paradigm. Scholars seemed unanimous that their students speak to someone, real or imagined.

The number of articles and presentations on audience declined somewhat in the late 1980s and 1990s, although still averaging around twenty annually. In this period, the term *social* was linked with *audience*, and many scholars seemed to take for granted the indeterminacy of the term. At times, *discourse community* stood in the place of *audience*, and many scholars seemed adamant that *audience* could not stand alone but must be seen in the social context of the communication. To support these general claims, I will now look in depth at these periods in composition studies' history, illustrating how in each the term *audience* was used and what meanings it took on as a result of its association with these schools of thought. Peter Vandenberg suggests that "one cannot usefully deploy the term audience without qualification, illustration, or elaboration" (20), but to qualify, illustrate and elaborate, we must have knowledge of the term; we need a history of the term's comings and goings in composition conversations.

Such a history of the term will serve as a case study to illustrate the interplay and effects of institutional and historical forces that shape our choices of and approaches to topics of conversation. Initially, in the 1960s and 1970s, compositionists were concerned with establishing student-centered pedagogies and with distinguishing the new approach from "current-traditional" approaches. The focus here was on the classroom as compositionists focused on creating a new and improved classroom, defining the discipline in relation to pedagogy. Audience at the time, was largely viewed as a pedagogical tool. In the late 1970s and 1980s, we made efforts to gain greater credibility and respect in the academy by focusing on theory and science. Earlier scholars had looked to *audience* as perhaps the solution to lifeless prose; but in the 1980s, scholars used the concept to exercise theoretical muscles. *Audience* had been a staple term in rhetoric and in composition studies, so

as the field vied for institutional credibility and authority, it is not surprising that it was a concept that scholars wanted to harness and explain. With the tools of theory and science, scholars attempted to define and categorize *audience*, a move that could help illustrate the sophistication of the field. Therefore, with the historical example of this term, we can see how the larger institutional contest has influenced our approach to and choice of topics of discussion. How we have defined and used the word *audience* has depended on how we have defined composition studies.

The close historical look at *audience* allows us a clearer understanding of composition studies and a fuller perspective of where the discipline has been. It brings to light that the direction of the discipline is determined not only by the ongoing conversation and debate between compositionists, but by an outside audience. As our own audience changed, our concepts of and approach to *audience* also changed. Through this analysis, we are made aware of how the trends and perspectives of English departments and the larger institutional environment shape our own course. Perhaps we have not determined the direction of our professional development as much as we assume. As a new field, we have not been in a position to determine our own course as we would like and have reacted to the goals and expectations of other disciplines. Perhaps we have compromised our initial pedagogical goals in order to gain more credibility. But in the current direction of composition scholarship, there is evidence that perhaps we have compromised enough, that we have sufficient institutional authority to again emphasize and respect pedagogy.

### **Rhetoric and Audience: The 1960s and early 1970s**

In the 1960s, classical rhetoric was once again in vogue in composition studies and many were talking about the "new rhetoric/s." With the interest in classical and "new" rhetoric came an emphasis on the rhetorical situation, and thus *audience* entered the scene. Edward Corbett's *Classical Rhetoric for the Modern*

*Student* (1965) was influential in bringing interest in *audience* to the classroom as Corbett proposed classical rhetoric as a means of improving composition instruction. The "new rhetorics" cast audience in a slightly different role than did classical rhetoric since, as explained by Kenneth Burke, "identification," not persuasion, was the key to the new rhetoric. Richard Ohmann explains that the dynamic of the new rhetorics "is one of joint movement toward an end that both writer and audience accept, not one of an insistent force acting upon a stubborn object" ("In Lieu" 18). With the new rhetorics, the audience was no longer hostile; the gap between writer/speaker and the reader/listener began to decrease as the writer attempted to "identify" with the audience.

While *audience* was a key concept for the new rhetoric(s), it was not often discussed on its own but as part of what Wayne Booth calls the "rhetorical situation," as indicated by a survey of articles included in our major college composition journal, *College Composition and Communication*, between 1964 and 1974. During this period, only one article contained *audience* in the title; this is Donald Stewart's 1965 contribution to *Staffroom Interchange* entitled "A Real Audience for Composition Students," which will be discussed in more detail later. Compositionists during the 1960s and early 1970s were largely concerned with issues indicated by the terms *linguistics*, *generative*, *sentence*, *paragraph*, and *rhetoric*. During this period, pedagogy was the main concern, and composition scholars seemed eager for explanations about how to best teach and study composing. The work of Kenneth Burke, I.A. Richards, Kenneth Pike, and Francis Christensen, among others, offered great possibility for help in improving students' writing. Scholars expressed hope that a new rhetoric, a grammar, or some method or another would move the discipline closer to professional status and to nearly fool-proof teaching. Richard Larson (1971), for example, urged scholars toward the formulation of new rhetorics that would "explain the essentials of how complete

essays are made to achieve their purposes, so that writers could learn reliably how to choose and assemble materials in order to produce a successful essay" ("Toward" 140). This hope for a definable and quantifiable method of teaching foreshadows later scientific approaches to composition studies.

As scholars attempted to define and specify their discipline, their methods, and their pedagogy, it is not so surprising that *audience* also represented the possibility for a solution to the indeterminacy of teaching composition. The general consensus on *audience* in the 1960s and early 1970s centered on the classroom, and suggested that students should not write in a void, but should have a specific audience for their work. In current-traditional instruction, the concept of *audience* had been absent as students wrote formal compositions, void of a rhetorical situation. In remedying the wrongs of the previous pedagogy, process scholars called for inclusion of *audience* in the writing classroom, and *audience* became a defining feature of the process, student-centered paradigm. If students knew someone other than their teacher cared about what they had to say, maybe they would take their writing more seriously and feel that it had a purpose. Maybe audience was a missing link that would allow students to see a purpose in their writing, and that would encourage lively, effective prose. The term *audience*, however, while increasingly a part of rhetoric and composition conversation was not questioned or defined, seeming at the time self-explanatory. It represented those "real" readers or listeners already assembled to respond to the text.

Such a view is illustrated by Wayne Booth in his influential 1963 article "The Rhetorical Stance," which criticizes the teaching of first year English through essays that are directed to no one and finds a solution in having students read one another's work. While calling for a balance between the subject, the audience, and the writer's voice in a communicative situation, Booth claims that ignoring the audience is to be guilty of the "pendant's stance," "of underplaying the personal relationship of

speaker and audience and depending entirely on statements about a subject—that is, the notion of a job to be done for a particular audience is left out" ("Rhetorical" 153). For Booth, the omission of *audience* in the composition classroom leads to ineffective writing. Students must have a rhetorical situation, not write in a void.

Similarly, in the February 1965 issue of *CCC*, Donald Stewart, discussing the rhetorical situation in the "Staffroom Interchange" section of the journal, emphasizes the need for composition students to write to a "real" audience. He cites a 1951 article by Erwin R. Steinberg that encourages real audiences for composition students. Stewart takes this suggestion further by showing how to introduce real audiences into the composition class by requiring students to submit an essay for publication. Stewart claims that students' writing improves when they direct it to an editor and readership of a particular magazine or journal, and that the possibility that their work will be read by a large and specific body of people encourages students to do their best work. As does Booth, Stewart conceives of *audience* as a group of real readers, in this case, the subscribers to a certain magazine and the magazine's editor.

In 1969, Edward M. White voices the same concern that students are asked to "write for nobody." White, Murray, and Booth are expressing the still current concern about finding course content that matters to the students and to the teachers. No more five-paragraph themes; no more "what I did on my summer vacation." But, scholars began to argue, that for students to write something significant, they must write something that someone else would want to read and would read with a purpose other than evaluation. White recommends that writing teachers "refuse to assign and decline to accept writing for nobody" ("Writing" 168). A new solution to the problem of teaching composing was to add *audience* to the classroom. The new challenge then was the method, and Booth, Stewart, and White offer representative solutions to this problem—have students write to their peers, have them write for publication, or have them designate an audience and direct their writing accordingly.



As we shall see, these suggestions come up again and again in composition literature, even as the theories and definitions of audience change.

In the 1960s and early 1970s, compositionists blamed a lack of *audience* in the classroom situation for students' lifeless prose. Pedagogy was the main concern, and discussions of *audience* focused largely on how and why to incorporate it into the classroom. With the influx of open-enrollment students in the 1960s, scholars sought ways to help students adjust to academic life, and classical rhetoric was one possibility. The problem that these scholars tackled was how to make the composition class meaningful, how to encourage students to view assignments as beneficial outside the classroom. In the work done in the rhetorical vein during the 1960s and early 1970s *audience* was a factor for the new rhetoric and for effective composition classrooms, and, while not explicitly defining the term, scholars obviously had a traditional conception of audience as a group of real readers that could be analyzed and addressed to the benefit of student writing. While not approached theoretically, *audience* did take on slightly new meanings apart from the classical conception.

### **The Expressivists and Audience: 1960s and 1970s**

The expressivists, like the new rhetoricians, largely viewed *audience* in relation to pedagogy, seeing *audience* as real readers and also seeing in *audience* a possible avenue leading to dynamic student writing. To this end, they encouraged a congenial relation between audience and writer. Along with the new rhetoricians, expressivists lamented lifeless student themes, complaining of what leading expressivists Ken Macrorie and Peter Elbow termed "theme-writing" and "Engfish." As a possible remedy, leading expressivists called for inclusion of *audience* in the classroom, often making the same suggestions as the new rhetoricians, encouraging students to write for peers, for publication, or for another designated audience. Peer response was a key to expressivist pedagogy, especially since expressivists

emphasized displacing teacherly authority and locating authority with the writer. Exceptions to and complications of the common perceptions of audience are seen in the work of James Moffett and Walker Gibson, often grouped with the expressivists.

Usually when we think of expressivism, we do not think of a concern with audience, but this generalization is mistaken. Often the expressivist movement is characterized by a focus on individual expression, personal essay topics, journaling and free writing, and such activities seem to call only for an audience of oneself. In fact, James E. Porter claims that expressivism displays a "distrust" of audience, citing expressivism's roots in romanticism and link to literary theory. He proposes that "[a]udience is imagined as a market—and the appeal to market values threatens the integrity, accuracy, and truth of the writer's message" ("Audience" 46). Peter Elbow, in his 1989 article, "Closing My Eyes as I Speak: An Argument for Ignoring Audience," argues that sometimes students write better when they ignore their audience, but he does not claim that one should *always* ignore audience, stating, "[i]t will be clear that my argument for writing without audience awareness is not meant to undermine the many good reasons for writing *with* audience awareness some of the time" (115). It is also true that expressivists stress "authentic" writing and that they place importance on the writer's feelings and sincerity, but expressivist pedagogies also stress peer groups and encourage students to read each other's work. When reading Elbow's argument, one must keep in mind that it was written in the 1980s, when there was much talk of *audience* in composition studies, and perhaps the emphasis on *audience* could be seen at the time as a problem, throwing off rhetorical balance.

Therefore, contrary to common assumptions, expressivists voiced noted concern that student writing is directed to no one, or worse, to the teacher. Writing addressed to the teacher or to no one, written only for a grade, according to expressivists, denies the student authority and is not "honest" or "authentic" prose;

the topic interests no one. For the expressivists in the 1960s and 1970s, however, as for the new rhetoricians, the goal was to make the composition classroom relevant for the growing student body, to combat ineffective prose, and through such goals, to define themselves against their predecessors, whose concern was simply with the finished product. Communication is a key to effective writing and for communication to occur, an audience is needed. For example, in his 1968 article "To Be Read," Ken Macrorie, often representative of expressivists, discusses the advantages of writing for a "real" audience, other than the teacher. In describing his writing classroom, he encourages "truthful" and "lively" writing, which includes freewriting and class discussion—all of what we expect from a leading expressivist. He also encourages students to read each other's work, and one suggested assignment is to write a story for the school newspaper. Macrorie motivates writers by promising that several of their pieces written during the course will be worthy of publication for the school community (88).

With emphasis on peer response, the response from the teacher is minimized, a move in line with the expressivist aim to minimize teacherly authority and to maximize that of the student. In expressivist pedagogies, the teacher is often seen as the "coach"; in keeping with the mood of the 1960s, expressivist scholars distanced themselves from the traditional authority figure, and thus from the idea that students are writing only to please the teacher. For the expressivists, then, the emphasis on an audience of peers was a way to sidestep the issue of teacherly authority. In a 1973 article "Toward Competence and Creativity in an Open Class," Lou Kelly writes about expanding the relevance and enjoyment of the first year writing class, and the solution he puts in italic print: *"every writer and every speaker needs an audience beyond the teacher, needs many responses to whatever they have to say on paper and in class . . ."* (53). Kelly proposes that the classroom become a "community of learners" (56), and that the students enter into an academic dialogue

and become each other's audience in a meaningful conversation. An audience of one's peers was often the answer expressivists suggested for replacing the teacher as audience and authority. Yet while expressivists aimed to turn authority over to student writers, authority was also located in the audience as students were encouraged to analyze and adapt to their readers, as scholars were not yet discussing the ways that readers themselves could adapt or even be created.

### **Gibson and Moffett: Expanding the Definition of *Audience***

From the above examples, we can see that *audience* was a concern in composition pedagogy, whether from a new rhetorical or expressivist point of view. But while a concern, *audience* was not a focus as long as pedagogy was still the major influence and concern. Compositionists were in the process of rediscovering and reintroducing *audience* to the classroom, and most discussions on the subject focused on how to include it in the classroom, how to make writers aware of and able to analyze an audience. The common conception of *audience* was as a stable entity; the writer adapted to the audience, not the other way around. Two theorists of the time, however, offered variations of this general view. Walker Gibson, in his popular 1966 book *Tough, Sweet and Stuffy*, anticipates later arguments of audience as a creation of the writer. While focusing mostly on the writer's voice and how to cultivate different voices, Gibson discusses the "reader," stating

[i]t is not generally understood that the reader . . . undergoes a transformation, that he too becomes a kind of ideal or second self as he exposes himself to the expectations of the language . . . As readers, we are made over every time we take up a piece of writing: we recognize that there are assumptions and expectations implied there and that as sympathetic listeners to the voice speaking to us, we must share these assumptions. (12-13)

Here in 1966 Gibson discusses the audience as "created," a concept that became popular in the late 1970s and 1980s. Gibson quotes Henry James as saying the author has to "make his readers very much as he makes his characters" (12). Gibson

credits the writer for creating "roles" for the reader and credits the "sophisticated" reader for learning to play these roles selectively. In Gibson's analysis, the audience is not a person or group of people whose characteristics are set in stone and to which the writer must be a slave. Gibson gives more creativity and authority to writers in allowing them to create roles for the "reader" (he does not use the term audience). He does not, however, deny power to the reader because it is up to the reader to agree to play the roles, and it is the most powerful readers who can go along with the writer's desires while maintaining awareness of their "true-life personalities" (13). Gibson's proposal that the reader plays roles created by the writer is not common at this time, as he recognized (12). He does not, however, attempt to make it common; his topic was instruction in prose styles, not the theorization of *audience*. At the time, pedagogy, not theory, was the concern. While not representative of the 1960s and early 1970s, Gibson's conception of *audience* does foreshadow the work of reader-response critics and composition studies' later conception of the term and indicates a respect for the reader and a more complex notion of *audience*.

James Moffett also offers a more abstract view of the audience as opposed to the traditional view, as an entity waiting to be analyzed. In his 1968 *Teaching the Universe of Discourse*, Moffett advocates a balance between and the ability to manipulate the elements of the rhetorical triangle--the subject, the writer and the audience. He discusses the "I-it" relationship (between writer and subject) and the "I-you" relationship (between writer and audience). While it could be argued that Moffett's focus is on "I," the writer, audience is key to his pedagogy. He encourages writing teachers to lead students through a progression of writing assignments in which the level of abstraction between audience and writer becomes greater, with the purpose of teaching students to write for both specific and general audiences and with the intention of keeping the assignments in line with the writer's cognitive abilities. For Moffett, *audience* is both a definable, recognizable entity and also an

abstraction to which the writer must learn to adapt. From Moffett's work, we can anticipate composition's focus on cognitive psychology with his attention to Piaget and his assignment design that encourages students to develop increasingly abstract cognitive skills. Here again, we also see *audience* becoming more abstract, moving away from the traditional, concrete conception.

During the height of the expressivist movement in the 1960s and early 1970s, in spite of the innovative work of Gibson and Moffett, the dominant view of *audience* was as "real" people to whom writers adapted their prose. What was needed in this period were methods to distinguish the process classroom from the current traditional one. Theoretical and abstract views of *audience* were not yet important as they would be in the 1980s to prove the field's institutional credibility. During the 1960s and 1970s, teachers emphasized audience awareness, and many encouraged students to write not to the teacher but to peers. The expressivist requirement that the writer write with "authenticity" and "honesty" did not negate the need to incorporate audience into the classroom. In fact, for the expressivists, audience as the student's community of peers became even more important as expressivists moved away from the notion of teacher as main authority.

#### **A Review: 1960s and early 1970s**

In the major composition journals of this period, topics of discussion varied from grammar to rhetoric, from linguistics to the sentence and paragraph. Many debated the questions "What is English?" and "Should freshman composition be required, or even taught at all?" The journal articles indicate a grappling with and coming into disciplinary status, with the focus on the classroom. *Audience* was a part of this process since it was partly through a re-examination of classical rhetoric, and the emergence of new rhetorics, that composition studies began establishing disciplinary status. In these early stages, however, while audience became a necessity for the classroom, exactly what *audience* meant was not explored. Stable

terms such as audience were not prodded; no need to rock the boat--yet. In this period, composition studies seemed to rely on the "given-ness" of such concepts as *sentence*, *paragraph*, *grammar*, *audience*, *author*. Was it not enough that *rhetoric* and *English* were being remodeled and remolded into something new?

During this period, scholars insisted that *audience* was important in order to avoid stale and meaningless student writing, and compositionists wrote articles explaining different ways to include the concept in the classroom. Much of this advice concerned exercises that encouraged students to designate an audience, to write for publication, or to write to classmates. *Audience* as then conceived was recognizable and analyzable by prewriting heuristics aimed at clarifying characteristics of the audience. Scholars were not yet dissatisfied enough with these approaches to take on *audience* as a concept and to question and theorize, asking what exactly is meant by the term *audience*. In the 1960s, with the influx of students, often nontraditional, compositionists worked to prepare these students for academic life. In doing so, compositionists also worked to differentiate themselves from earlier "current-traditional" or "teacher-centered" approaches, especially after the influence of the Dartmouth conference. Thus, understandably, much of the conversation at the time concerned the classroom; this was the initial location for disciplinary change. Composition's purpose and audience were centered in the classroom; current-traditionalists, composition's negative role models, were defined largely by their actions in the classroom--lectures, grammar drills, noncontextual essay assignments, authoritative behavior. Therefore, to distinguish themselves, process scholars also focused on pedagogy, emphasizing workshops, "teacherless" classrooms, freedom in topic choice, and a rhetorical context. While not changing drastically, *audience* did take on different characteristics during this time. Of course it could not pass through new rhetoric and expressivism unchanged. The work of Gibson and Moffett also began to complicate the dominant view of *audience*, and

their more complex concepts of the subject began coming to fruition in the work of the cognitivists. Yet in the 1960s and 1970s, we can see the influence of institutional context on our views of and approaches to *audience*. As compositionists defined themselves largely as pedagogical innovators, *audience* was seen in relation to the purpose of establishing writing classrooms that encouraged student participation and interest, that were democratic, and that were successful.

### **The Cognitive Influence: The Late 1970s and 1980s**

Attention to *audience* increased in the 1970s, mostly in the late 1970s, as cognitive development psychology gained influence in composition studies and as audience, along with “the writer,” was put under its lens. For the cognitivists, audience was a real entity to which the writer must respond, but also important was the writer’s mental representation of the audience. Unlike in the earlier work of new rhetoricians and expressivists, the audience could not be easily observed and characterized but must pass through the complicated filter of the writer’s mind. Pedagogy was no longer the only concern, as scholars sought institutional credibility through scientific research and theories, approaches that carried an academic prestige not held by pedagogy. Thus, in regard to *audience*, scholars were concerned not only with finding a way to include audience in the classroom, but also in associating the term with cognitive thought. With the cognitive influence, the writer’s mental image of the audience was a factor, not only the audience as a concrete entity separate from the writer and the text, and the distance between the audience and writer was lessened.

In earlier work, the problem of ineffective prose was solved by establishing an audience, not writing in a void; the writer only had to be *aware*. But with the emphasis on cognitive development, the writer had to be cognitively “mature” in



order to be aware, and thus being aware was no longer so simple. Barry Kroll (1978) states,

This cognitive development orientation calls attention to the dependency of audience awareness on specific cognitive functions in a speaker or writer. Writers who can decenter their perspective, taking the view of a hypothetical readership, are more likely to display audience awareness than writers who are embedded in their personal view of reality. Hence, the crucial factors in an investigation of audience awareness are not salient characteristics of audiences, but the constructive processes operative in the mind of the writer. ("Cognitive" 280)

As Kroll's quotation indicates, and as does the term "egocentric," the influence of cognitive psychology led to changes in the conception of *audience*, as scholars no longer looked only at the physical group of readers, but looked at the writer's ability to mentally analyze and respond to these readers.

With this different focus, scholars soon felt the need to explicitly question traditional views of *audience* and to encourage theoretical exploration of the term. For example, in a 1975 article, Kenneth Jurkiewicz asks, "But how exactly does one 'anticipate the reader's needs'?" He advises that "rhetoricians must deal with this question" in order to claim a developed methodology (173). Similarly, Barry Kroll, in 1978, complains that while *audience* has been acknowledged as important since Aristotle, the concept had not been subject to elaboration ("Cognitive" 270). He sees in cognitive psychology a method for further examination of the term because it could allow an "understand[ing of] how people go about constructing mental representations of others" (Kroll, "Cognitive" 271). With cognitive psychology's influence, the focus of discussions and pedagogies of *audience* shifted in the direction of the writer and away from real readers. Also, through the influence of cognitive psychology, composition's first scientific, thus legitimizing, theory, scholars perhaps felt the need for probing and questioning "givens" such as *audience*.

For the cognitivists, the writer must be "mature" in order to have a full understanding of the audience's needs. For instance, in Carol Berkenkotter's (1983) influential protocol research with Donald Murray as the subject, Berkenkotter stresses the importance of audience awareness in revision but concludes "after years of journalistic writing, [Murray's] consideration of audience had become more automatic than deliberate" ("Decisions" 166). For an experienced writer, then, adapting writing to the audience was so basic as to seem almost effortless; not so for less experienced writers. Thus while the pedagogical goal of new rhetoricians and expressivists in regard to *audience* was to help the writer find and analyze an audience, the cognitivists sought to prepare students cognitively to consider readers' needs. Scholars proposed adapting assignments to writers' cognitive maturity and helping them move from *egocentric*, or *writer-based* prose to *reader-based* prose, terms used by Linda Flower in her 1979 article "Writer-based Prose: A Cognitive Basis for Problems in Writing." According to Flower, writer-based prose is similar to what Vygotsky calls "inner speech" in that the information is not organized for an outside reader but reflects the unorganized thought of the writer. Reader-based prose, on the other hand, is written (or revised) by a "mature" writer who can imagine and respond to needs of the readers. By the early 1980s, Flower's terms were widely known and used in discussions of *audience*.

While, similar to the expressivists and the new rhetoricians, the cognitivists found audience a factor in improving student writing, they looked for solutions not only by providing an audience to the students but by helping students develop cognitively so that they could anticipate readers' needs. As Donald Rubin and Gene Piche (1979) state, "mature" writers are better able to consider their readers "value structures" and their "verbal processing needs" (312). With the influence of cognitive psychology, scholars worked to situate *audience* within their new frame of reference, but they did not ignore the pedagogical side of the equation, seeking to

adapt the altered conception of *audience* into the classroom. While the main pedagogical goal for the cognitivists in regard to *audience* was to help students mature as writers, the question remained as to where to find the audience that the writer should analyze.

Even though conceptions about *audience* had changed and the focus had shifted towards mental processes of the writer, cognitive scholars still searched to provide the real audience that students could cognitively anticipate and analyze, and reiterated solutions offered by earlier scholars. In *The Composing Process of Twelfth Graders* (1971), Janet Emig expresses dissatisfaction with traditional student writing, calling such writing "extensive writing" in contrast to what she sees as more successful "reflexive writing." While reflexive writing is usually written to the self or to a "trusted peer," often in the form of poetry, extensive writing is typically written to the teacher. Like many of the expressivists, Emig proposes that the problem with student writing is that the audience is the teacher, whose role is to criticize and evaluate. She concludes that the teacher is not an adequate audience for student writing, a conclusion with which many at this time seem to agree. Similarly, Lisa Ede (1979) argues that students need an audience, but she contends that requiring students to write for peers or classmates is too "vague." Instead, she recommends encouraging students to designate a specific audience for each paper and to use audience analysis as a method of invention. Ede also suggests that students benefit from a singular focus on *audience*, instead of looking at audience along with purpose and context, a suggestion that looks to the field's later intense focus on audience, in which Ede played a main role. Ede's recommendation to single out audience for pedagogical attention signals the growing importance of the concept and the curiosity, and hope, surrounding it.

By the early 1980s, *audience* was a staple of the writing as process movement. Attention to audience was a factor that distinguished the process

movement from product-oriented current-traditionalism. Carol Berkenkotter, in her 1981 article "A Writer's Awareness of Audience," concludes that the "internal representation or mental sketch a writer makes of the audience is an essential part of the writing process" (396). Similarly, in her 1982 article "The Winds of Change: Thomas Kuhn and the Revolution in the Teaching of Writing," Maxine Hairston claims that the "paradigm shift" to process pedagogies resulted partly from the work of those scholars who insisted "that writing can not be separated from its context, [and] that audience and intention should affect every stage of the creative process" (84). Thus, Hairston lists as one characteristic of a process pedagogy emphasis on audience, purpose, and occasion (88).

Passing through the height of cognitive psychology's influence in composition studies, audience again picked up new meanings, and the distance between audience and writer narrowed as scholarship focused on the writer's cognitive ability to imagine a readership. Through association with science, *audience* was more theorized and analyzed, although cognitivists still looked to the classroom. Questions similar to those asked in the 1960s still persisted, such as how to introduce *audience* into a composition classroom when students are accustomed to writing for the teacher. Many scholars, however, offered similar solutions to those of the new rhetoricians and expressivists, but some, to handle this persistent problem, began to turn to reader-response theory, especially to the work of Walter Ong.

### **Defining *Audience*: The Influence of Walter Ong**

By the late 1970s, most composition scholars writing about *audience* at least mention Ong's 1975 article "The Writer's Audience is Always a Fiction," in which Ong proposes that writers do not analyze and respond to an already existing audience but create a role for the reader to fill if the reader chooses. While Ong is writing from the perspective of reader-response literary criticism, composition scholars were prepared to respond to, and sometimes accept, Ong's argument.

Influenced by reader-response theory, the gap between the audience and writer further narrowed as the audience became part of the writer, the writer's creation. Such a view was foreshadowed in Gibson's discussion of the roles readers play and by Moffett's scale of audience abstraction, but with the work of Walter Ong, this view became widely accepted. With the adaptation of Ong's work to composition studies, we see the beginning of a desire to define *audience* and later, especially in the early and middle 1980s, to come to a stable definition. Scholars looked to theory to provide answers to their questions but also to provide authority to their answers. Previously, scholars dealing with *audience* in composition studies ran into the same wall--how to include audience in the classroom setting. Most did not think of solving this problem by redefining (or even defining) *audience*.

Ong's concept of *audience* as "invented" is most forcefully argued in composition studies by Russell Long. In his 1980 article "Writer-Audience Relationships: Analysis or Invention," Long suggests that "a redefinition of audience" is in order, though perhaps he should have called for a "definition" since the term's meaning in composition studies had never really been discussed. Long encourages the view of *audience* as "invented," a view that, he argues, gives the writer a larger and more creative role than does the classical definition, which posits the writer as "amateur detective." Unlike earlier scholars whose work was based on a concept of *audience* dictated by traditional views--*audience* as "an assembly of listeners" or "readers of a book," Long shapes the term to fit his view of the optimal composing situation--the writer creative and powerful, the readers more than simple stereotypes, and the relationship between the two not based on antagonism. Through the authority of literary theory, Long presents a view of both author and audience as empowered.

The concept of *audience* as invented introduced new answers to questions about *audience*, but also raised new questions. Long's view was one of the most

radical of composition scholars at the time, and most other scholars were not so willing to throw out traditional concepts altogether, feeling more comfortable defining *audience* as invented as long as there remained a link to a "real" reader as well. Walter Minot, in his response to Long, represents this view by claiming that effective writing involves both analysis and invention. He states that "Long is right in suggesting that the writer needs to be aware of the possibilities of creating audiences, but he ignores the relationship between created audiences and actual readers" (337). Similarly, in their 1980 article, Fred R. Pfister and Joanne F. Petrick, while acknowledging Ong's idea that the audience is fiction, stipulate that the writer, while fictionalizing the audience, "must construct in the imagination an audience that is as nearly a replica as is possible of those many readers who actually exist in the world of reality" (214). To help students do this, they provide a heuristic for audience analysis, asking traditional questions such as age and occupation of audience. Pfister, Petrick, and Minot define the audience as invented in the writer's mind, but also urge that this created image coincide with something real.

These two opposing views of *audience* offered, understandably, different methods of teaching *audience* in the composition classroom. Working from the idea that writers should respond to real readers, instructors would help students locate an audience, encourage prewriting heuristics for audience analysis, and teach students to adjust their text in response to the analysis. Based on the second perspective, the instructor would encourage textual analysis so that students could learn conventions for defining a particular audience in the text. According to journal articles and presentation abstracts, however, pedagogy related to *audience*, on the whole, did not change drastically from that discussed in 1963. As theoretical discussions of the topic increased, they did not offer many new practical options for pedagogy. Theory offered new ways to look at *audience*, but students still needed to learn to adapt their messages to real readers, and this need was what concerned many practitioners.

Long's suggested pedagogy of textual, instead of audience, analysis was innovative, but in the literature of the early 1980s, we primarily see questions about and suggestions for audience instruction echoed from twenty years before. Some compositionists recommended prewriting heuristics for audience analysis, some encouraged students to write for publication, while some said to write to classmates, and others encouraged students to select or designate a specific audience. In the 1983 collection of essays, *The Writer's Mind: Writing as a Mode of Thinking*, Richard Larson maintains that "[s]tudies of relations between discourse, context, and audience . . . have hardly progressed, even though teachers of writing regularly admonish their students to keep in mind the interests, knowledge, and attitudes of readers" (241). He continues that the work in this category "seems to be marking time" (241). Yet Ong's contribution to composition's conception of *audience* was a significant factor in the concentrated theoretical discussions of the subject that occurred in the early and middle 1980s, at the time when social theories of composing were entering the scene.

### **The Rise of Social Theories of Writing: The 1980s**

In the same collection of essays in which Larson laments that work on audience is "marking time," Kenneth Bruffee challenges existing concepts of *audience* with his social and collaborative views of writing and reading. Drawing on social constructionist theory, Bruffee discusses *audience* in terms of discourse communities. With the influence of social construction, *Thomas Kuhn* and *Richard Rorty* were "buzz words." Scholars talked of *socially justifying belief* and of *gestalt switches*. Scholarly emphasis was on philosophy, and *audience* also began to take on such characteristics. Cognitivists had increased the abstraction associated with *audience* by locating importance in the writer's mental perception of his or her readers. Also they had narrowed the scholarly focus to the writer, to the individual. The new rhetoricians and expressivists, on the other hand, saw the audience as

separate from the writer, a missing element from the equation that when added could equal effective prose. Social theorists differed from these other scholars by linking more closely the reader and writer in a social context defined by membership or desired membership in discourse communities. For social theorists, *audience* was also a key factor because all language use is collaborative and social in nature, with the writer always writing in response to what has been said and in anticipation of what will be said.

In "Writing and Reading as Collaborative or Social Acts," Bruffee challenges traditional ideas of *audience* while also differing from the reader-response idea of invented *audience*. As does Long, Bruffee disagrees with the traditional view that the writer/audience relationship works adversarially. He adds to Long's analysis by proposing that the traditional conception of the writer/reader relationship is based on the notion of a one-to-one relationship instead of a "complexly interrelated community" (159-60). Drawing on the work of Vygotsky, Bruffee argues that the writer must not only gain audience attention, but draw on their "expertise" for help in the writing task, and also draw on the values of the readers, which he defines as a "community of knowledgeable peers" (161). Such an approach to writing links writer and reader in a "referential and interdependent" manner (166), both relying on shared references, shared vocabulary, and shared common knowledge. But again, the question is how does the writer know what the reader, community member or not, knows and values? Bruffee's answer, not dissimilar from Long's, is by *imagination*; yet unlike Long, Bruffee includes the larger context: "To become writers and readers, we must learn to carry on the collaborative, referential exchange essential to writing *in imagination*, recreating imaginatively the social environment in which writing plays a part" (168). He goes on to recommend that the writer learn to "represent" the community to which he or she is speaking.



Bruffee's conception of *audience* as discourse community fostered the idea that the student writers are writing to, as well as responding to, someone whether they have designated an audience or have been required to write to their classmates or for the school newspaper. According to Bruffee they are reacting to the discourse community to which they belong or wish to belong, writing in ways and about topics that this community sanctions. With his view that reading and writing are inherently social, contrary to the traditional view that they are solitary, individual acts, Bruffee links that writer and audience in a complex and interdependent relationship, with both writer and reader participating in the negotiation of meaning as members of a discourse community.

In his 1984 article "Collaborative Learning and the 'Conversation' of Mankind," Bruffee further develops his social constructionist argument for collaboration, advising pedagogical techniques such as writing workshops and peer tutoring, techniques that were not new although the theory behind them had changed. Bruffee's collaborative view of writing, however, does eliminate some of the problems usually associated with including *audience* in the classroom. Often the instructions to "designate" an audience, or to write to one's classmates may seem contrived and false. According to the social view of writing, the writer always has an audience since he or she is writing either to become a member of a certain discourse community or writing as a member of that community.

Such views of composing, influenced heavily by social constructionist philosophy, entered the edges of composition conversation while most scholars professed a cognitive theory of composition. Both views differed in focus--the individual versus the group--and both held *audience* as a significant concept in their theory and pedagogy. Yet the conception of *audience* differed in each view. Also in the early 1980s, composition scholars were influenced by deconstruction and by Ong's reader-response claim of audience as fiction. Such a conglomeration of views,

coming to a head, signaled a need for clarification of the term. While scholars in the late 1970s had called for a closer look at the term, by the 1980s, with the intersection of various theoretical views, scholars could no longer resist.

### **Audience Discontent: The 1980s**

Often we think of 1984 as the year of *audience*. The May 1984 issue of *CCC* contains three influential articles on *audience*: Lisa Ede and Andrea Lunsford's "Audience Addressed/ Audience Invoked: The Role of Audience in Composition Theory and Pedagogy," Lisa Ede's "Audience: An Introduction to Research," and Barry Kroll's "Writing for Readers: Three Perspectives on Audience." In these articles, Ede, Lunsford, and Kroll attempt to come to some sort of conclusion about the subject, responding to the "dramatic increase" of interest in *audience* that Ede notes has occurred since the 1970s on the part of compositionists ("Audience" 152). While responding to composition's interest in *audience*, these leading figures fueled more interest as scholars began to "theorize" about audience. In the 1970s, scholars had offered various pedagogical suggestions to dealing with audience--encourage students to write to peers, to select an outside audience, or to write for publication. On the pedagogical front, not many new suggestions had surfaced since then. Yet on the theoretical front, *audience* began to be categorized and defined. As compositionists more frequently associated themselves with theory, whether literary, social constructionist, or cognitive process, discussions of audience also, not surprisingly, took a theoretical turn--and as they did, the interest in the topic increased.

According to ERIC, articles and presentations on *audience* had gradually increased since 1975 and were at a high from 1983 to 1987. Many of our most popular, most anthologized, and most cited articles on the subject come from this

period.<sup>1</sup> By May 1984, there was enough research on *audience* for Lisa Ede to write a bibliographical essay "Audience: An Introduction to Research," in which she drew on work from psychology, composition, speech, and philosophy. By 1984, Kroll could claim that "the concept of audience has at last emerged from a period of complacency and stagnation" (183). Also by 1984, most articles on *audience* admit a more complicated view than traditionally assumed. Noting this interest in the 1987 printing of Gary Tate's edition, *Teaching Composition, Twelve Bibliographic Essays*, Richard Young calls the growing interest in audience "[o]ne of the most notable developments in rhetorical theory and pedagogy in English studies over the last several years" ("Invention" 15). Importantly, the section on *audience* in Young's article was absent from the 1976 edition of the bibliography.

With the increased theoretical interest in this issue noted, I return to the question I asked earlier: why did composition scholars' interest turn to a theoretical analysis of *audience* in the 1980s? And what made scholars interested enough in *audience* that they would devote articles, issues of journals, and even books to the subject? While cognitive psychology was the rage and while social constructionist theory was coming on the scene, why did leading composition scholars turn to *audience*, attempting to look closer at what the term means in composition studies? Looking at the work of the new rhetoricians, the expressivists, and the cognitivists, we see a gradual change in perception of the term, moving from literal to more abstract, but, until the 1980s, there was no attempt to actually explain what or who *audience* was. Initially, when I began this study, I questioned the sudden increase in interest in *audience* in the 1980s, but it is now evident that this interest had been

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<sup>1</sup>Lisa Ede and Andrea Lunsford's 1984 "Audience Addressed/Audience Invoked" is one of the most anthologized articles on audience. Other popular articles include Peter Elbow's 1987 "Closing My Eyes as I Speak," Barry Kroll's 1984 "Writing for Readers: Three Perspectives on Audience," and Douglas Park's 1986 "Analyzing Audiences."

increasing gradually, even since the 1960s when scholars wanted to combat stale current-traditionalism by adding real readers to the classroom. What was sudden, then, in the 1980s, was the effort by leading composition scholars to define and categorize *audience*. So then the question is why this desire to define and categorize a term that had been unproblematic for so long? We can locate an answer in the institutional context in which composition studies was a part and in the audience and purpose of the discipline. We can see developments regarding *audience* in relation to discussions ongoing within the discipline but also in relation to the larger institutional context; in short, compositionists' own audience influenced the field's conception of and approach to *audience*.

During the early 1980s, *audience* was not the only subject that compositionists taxonomized. For example, in 1982, James Berlin published his influential "Contemporary Composition: The Major Pedagogical Theories" in which he distinguished four pedagogical theories in composition studies: neo-Aristotelians or classicists, positivists or current-traditionalists, neo-Platonists or expressionists, and new rhetoricians. Patricia Bizzell (1982) differentiated the "inner-directed" or cognitive approaches to composition from the "outer-directed" or social views, and in 1986, Lester Faigley categorized the differing theories of composing into the expressive view, the cognitive view, and the social, and he encouraged a synthesis. Thus, studies of audience reflect the trend in composition studies to synthesize, define, and categorize. But for a fuller understanding of the discipline, we need to ask to what this tendency was in reaction, and we can locate an answer in compositionists' push for disciplinary status, a move which required conformity to expectations and conventions of more powerful disciplines. Definitions, categories, definable theories--disciplinary respect and status required such things.

*Audience* had been a key term in rhetoric and composition studies from the beginning, and thus it is understandable that in the move to theorize and categorize,

audience would be included. *Audience* lent itself easily to categorization because of the meeting and sometimes clashing of different philosophies and theories of composition (all of which discussed audience) that occurred in the early and middle 1980s. In this period, cognitive psychology was most influential in composition scholarship, but the social constructionism and collaborative theories of writing were also emerging and were promoted forcefully by scholars such as Bruffee.

Composition studies was also being influenced by critical theory, particularly by reader-response theory and deconstruction. Scholars discussed reader and writer-based prose, the audience as fiction, and were beginning to discuss audience as discourse communities. This intersection of philosophies of composing, with each philosophy presenting a different view of audience, made *audience* the ideal topic for scholars such as Park, Ede, Lunsford, and Kroll to attempt a kind of synthesis.

In the 1960s and 1970s, new rhetorical and expressivist views of composing co-existed, but each presented a similar view of *audience*, and thus did not require an in-depth look at the term. Throughout the 1960s, 1970s and early 1980s, many scholars and practitioners looked at *audience* with hope that it would bring motivation and improvement to the composition classroom—maybe it is the missing ingredient, they hypothesized. By the early and middle 1980s, however, compositionists were realizing that the term could be defined in multiple ways, and scholars, not able to resist the urge, taxonomized and attempted to find an umbrella theory under which to place *audience*. Also, we can't overlook the appeal of a "hot topic" in academia; as Lisa Ede's (1984) survey of research on *audience* from other, more established disciplines indicated, the topic was a popular one in the academy. And by the 1980s, with the realization that theory offered many options for defining and discussing *audience*, interest was at a point where authorities in composition studies could capitalize on it, resulting in a flow of high profile articles on the subject.

Douglas Park (1982), one of the first to offer a taxonomy of *audience*, designated it as either external or internal to the text. These two views co-existed in composition scholarship after Ong's work but not until 1982 did someone spell out the different theoretical directions in which discussions about *audience* were going. In "The Meanings of 'Audience,'" Park presents these two differing views—*audience* as real people whose characteristics shape the text and *audience* as defined by the text itself, or more simply as internal or external to the text. He offers four meanings of the term, moving from literal to more abstract, but does not argue for the benefits of a particular view. His definition, however, indicates the increasingly abstract direction in which the term was moving:

Whether we mean by 'audience' primarily something in the text or something outside it, 'audience' essentially refers not to people as such but to those apparent aspects of knowledge and motivation in readers and listeners that form the contexts for discourse and the ends of discourse. (249)

Park rejects the term "readers" as a replacement for *audience*, preferring the abstraction that *audience* connotes. For Park, *audience* is not the actual person or persons reading, not "the reader/s," but what the reader brings in the form of knowledge, attitude, beliefs to the rhetorical situation. While these two views had been co-existing in composition studies, Park was the first to categorize them, but certainly not the last.

Barry Kroll (1984) offers another taxonomy of *audience*, proposing three views of the concept: rhetorical, informational, and social. According to Kroll, the rhetorical perspective, while the dominant view, assumes the audience is an adversary and presents audience analysis as an uncomplicated look at and response to the reader. The informational perspective assumes the writer's job is to get the message across with as little "static" as possible for the reader; it, however, does not acknowledge that reading is an act of interpretation. The social view combines

reader-response theory and cognitive psychology. But still, Kroll finds, that with all the theory, *audience* is still vague. Are audiences created? If so, are they a social or individual creation? Do concepts from cognitive psychology, such as *egocentrism*, apply to college students even though the term was initially used in relation to child development? Not yet able to answer these questions, Kroll warns to maintain a "balance" and not to over-emphasize *audience* to the neglect of other lines of inquiry.

A third categorization of *audience* comes from Alan Purves in his 1984 article "The Teacher as Reader: An Anatomy." While focusing his essay on the teacher as reader, he claims that the categories he establishes can be applied to other situations than the academic classroom. Purves looks at the different roles that the reader plays, breaking them into four categories: (1) Receive and Respond, (2) Receive and Judge, (3) Receive and Analyze, (4) Receive and Improve. Purves' work suggests that the writer should not only be aware of the different people who will read the work but of the purpose with which the readers read. By looking closely at the reader, Purves exposes the static view offered by traditional audience analysis. He emphasizes that two readers, while having similar demographic characteristics, may have different purposes, and the writer should react accordingly. Thus Purves, by looking at *audience* from the reader's perspective, complicates the notion of the term.

Perhaps the most well-known taxonomy of *audience* is Ede and Lunsford's audience addressed/audience invoked. In their frequently anthologized and often-sited article, Ede and Lunsford look at the two dominant methods of viewing audience, the traditional or rhetorical view, which they call "audience addressed," and the view advocated by Ong and Long that audience is the creation of the writer. Ede and Lunsford name this second view "audience invoked." They advocate a synthesis of these two positions and contend that audience must not be isolated from the entire rhetorical situation (111). Their definition of *audience* is as follows:

the term audience refers not just to the intended, actual, or eventual readers of a discourse, but to all those whose images, ideas, or actions influence a writer during the process of composition. One way to conceive of 'audience,' then, is an overdetermined or unusually rich concept, one which may perhaps be best specified through the analysis of precise, concrete situations. (111)

Ede and Lunsford embrace the traditional view of the term, as well as the nontraditional. Their argument gives useful and fitting names to the two dominant concepts of *audience* and calls for a synthesis. While Ede and Lunsford's definition is not at all radical, it does indicate the desire during this period to explain *audience* theoretically. While such discussion certainly did further our conceptions of the of the term, no consensus or stable meaning resulted from the articles, though Ede and Lunsford's terms "addressed" and "invoked" and Ong's "invented" or "fictional" readers are still often used in discussions of *audience*. What has also resulted from the field's focus on *audience* is the realization that the term must be defined, that *audience* cannot stand alone, or if it does, it often represents the traditional concept of a group of real, definable readers, assembled and ready to respond to the text.

#### **Audience Defined--As Abstraction**

After the push to define and categorize *audience*, scholars began to look again, in light of these new categories, at how audience was used in the classroom, rethinking traditional ways of incorporating an audience into the classroom. Once scholars had looked at *audience* under the light of theory, they could then turn again to the classroom, validated by theory. Both Douglas Park and Richard Roth question the relevance of audience analysis in the classroom, and in their discussions, illustrate the new perspective of *audience* that incorporates indeterminacy. In Park's 1986 article "Analyzing Audiences," he explains *audience* not so much as an invention, or as real people, but as a "situation," concluding that "if we are to identify an audience and say anything useful about it, we will have to speak in terms of the situation that brings it into being and gives it identity" (480). He negates traditional



audience analysis heuristics, arguing that instead, instructors need to help students “define situations for their writing” (486). Parks’ analysis reflects composition studies’ move away from a cognitive process theory of writing to a social one in that Park locates *audience* in relation to a social situation in which writer, readers, text, and context are all intertwined.

Similarly, in “The Evolving Audience: Alternatives to Audience Accommodation” (1987), Roth argues against prewriting heuristics intended to analyze audience, proposing that they may limit the writer’s invention and proposes that a view of audience as changeable, not static, may be helpful for the writer. Roth studied three “successful” college writers, finding that one student did not consider audience at all and the other two’s ideas of audience changed throughout composing; yet, all three wrote effective essays. Roth concludes that we simplify the writing situation and thus mislead student writers when we see *audience* solely “as a group of real-world readers external to and predating a text” (53). He recommends discussing teaching strategies for audience creation as well as for analysis, concluding that an indefinite view of the term is often better than one that stifles and limits the writer. Roth does not consider, however, that such a view of *audience* is a “luxury” in many classrooms. For instance, business writing students certainly do not have the flexibility to hold an “indefinite” view of their audience. Roth contends that confusion surrounding *audience* in pedagogy may be related to its indefinite definition:

we tend to use the term ‘audience’ to refer, in hodgepodge fashion, both to the addressed audience that may be analyzed and to the imagined and indefinite character . . . referred to as ‘the reader in general.’ (54)

And to reconcile such complications in dealing with student writers, he recommends that instructors clarify what they mean by the term *audience*. In a later article, Roth makes this argument clearer, stating that “[i]t is just this dynamic understanding of

the writer's audience--awareness that it involves maintaining contraries--that we arrive at when we reconsider audience in the light of post-structuralist perspectives" ("Deconstruction" 187). Perhaps this turn again to the classroom in the discussion of *audience* indicates that after an intense focus on theory, in this case, after *audience* has been categorized, defined, and explained in light of different theories, we can again place more emphasis on pedagogy, feeling confident that we have been "legitimized" in the eyes of English departments and of academia in general.

In the late 1980s, we see the tendency emerging to rework classroom practices based on theoretical work on *audience*. We also see the influence of social theories and of poststructuralist views of language as scholars work with the multiple meanings of the term. A firm definition of *audience* did not emerge from the theoretical discussions in the early and middle 1980s, nor did many new ways to adapt *audience* to the composition classroom. What did emerge was a stronger certainty in later works that the term could not simply mean a group of real people, already assembled, static and unchanging. Nor did it simply mean a fiction invented by the writer. As Ede and Lunsford had argued, it carries both of these meanings, but more. When discussing *audience* in the late 1980s and 1990s, many compositionists specify how they are using the term, recognizing that it is no longer, or maybe never was, self-explanatory. For example, in a 1993 article, Lee Odell begins his discussion of audience by acknowledging the invented/addressed, fact/fiction dichotomy: "With respect to audience, however, there is a good bit of controversy" ("Writing" 294).

The controversy begun by Ong's declaration that the audience is fiction and carried forcefully into composition by Long, and given operational names by Ede and Lunsford, does not end, even after the rush to categorize and define in the early and middle 1980s. Clearly, scholars accept a more indefinite idea of *audience*, and many urge instructors to discuss the differing definitions of the term with students, but still

in the 1990s, many articles discussing *audience* refer to Ede and Lunsford's categories "audience addressed" and "audience invoked." Long, in 1990, still titles an article "The Writer's Audience: Fact or Fiction?" Surveying the articles in Gesa Kirsch and Duane Roen's 1990 edition *A Sense of Audience in Written Communication*, we still see discussions of the "addressed/invoked" dichotomy and arguments with Ong. But we also see *audience* discussed in terms of deconstruction, discourse communities, and poststructuralism. Odell, for instance, refers to poststructuralism and social constructionism in his assertion that "whether the audience is invoked or addressed, it is always *constructed*" ("Writing" 294). He explains that while writers may have information about their readers, their sense of *audience* is "a product not merely of 'facts' but also of the writer's processes of selection, synthesis, and inference" and is also guided by the writer's "values, hopes, expectations, and purposes" ("Writing" 294). New theories and interpretations now color our views of *audience*, and this is not necessarily negative. Theories from outside the discipline contribute to search for more effective pedagogies and composition theories. It is important, however, to be aware of the broader institutional contexts that influence our scholarship. We need to question why we choose our theories and approaches to scholarship. We cannot choose theories or methods of research because they are accepted elsewhere; we must make sure they benefit composition studies.

In regard to *audience*, it is better to see the changing meanings of the term not as evolution, progression, or regression, but simply as additions to the term influenced by composition studies' own changing contexts, changing purposes, and changing audiences. *Audience* still holds its traditional meaning of a real and waiting group of readers, sometimes adversarial and sometimes not. This traditional view, despite our desire to read improvement into all narratives, is not "bad." Indeed it can be useful for some writing situations. For example, many assignments in technical

and business writing call for this real audience, as do many “real-world” writing situations. The additional meanings *audience* has taken on in the last thirty-five years reflect the field’s pedagogical and theoretical developments and the need that these changing perspectives have created for new answers, even, as we now seem to imply, if the answers are found in abstractions.

The definitions of the term also illustrate how our discipline has been influenced by broader contexts, that we respond not only to each other but to an outside audience. With a growing student body in the 1960s, compositionists were largely concerned with pedagogy and in most articles, the assumed audience seemed to be other teachers. The field began establishing its authority through pedagogy, and *audience*, as an ingredient of the process, student-centered classroom, was part of this definition. In the late 1970s, compositionists began seeking institutional credibility that could not be gained through pedagogy, thus turning to science and theory. Interest in *audience* began to grow in this period, continuing into the 1980s, as scholars more self-consciously focused on increasing professional authority through alliances with scientific and critical theories. Subsequently, the interest in *audience* peaked in the 1980s, with the intersection of different theoretical approaches to composition, as many attempted to define and categorize the term.

We were most aware of *audience* as a scholarly concern during a period of professional legitimization. As we worried about our own academic audience, we attempted to theorize and categorize—to control—the term. Interest in audience and the increasing theorization of it coincide, and the attempts to define and categorize the term can be seen in relation to composition studies’ institutional context. Many scholars’ purpose at the time was to forge links between composition studies other stronger disciplines and these disciplines’ theories, showing that we could do what they do. This historical look at *audience* allows us to see how composition studies has been influenced by a broader context than we may have assumed. It also

suggests that we have had less control over our own professional course than perhaps we suspected. Our disciplinary purpose to gain credibility and authority through alliances with other disciplines and theories has fostered this lack of control as we have largely reacted to others, incorporating “hot topics” from other disciplines and from other locations in the English department, not determining our own direction. To gain more institutional credibility, we have compromised our primary focus on pedagogy. Yet this move may have been necessary for a young discipline, but now perhaps we are institutionally positioned to return to a focus on pedagogy. I certainly do not suggest that we give up theory, but that we interrogate our motives for using it and that we begin to chart our own professional course.

## Chapter Three

### A Historical Analysis of *Authority*

Tracing the movements of *authority* through the major schools of thought in composition since 1963, we find that, as with *audience*, scholars assumed the term to be self-explanatory. Compositionists used the term often, but it was not a focus of conversation until the late 1980s, and scholars did not attempt to define it for composition studies until the 1990s. While theory led to a redefinition of *audience*, problems with pedagogy caused scholars to focus on *authority*. In general, the question surrounding *authority* concerns its role in the classroom. Should authority rest with students, with the teacher, or can there be a fair and productive balance? In the late 1980s and early 1990s, some compositionists called for teachers to claim authority in the classroom to set a political agenda or simply to balance the inequalities resulting from racial, gender, or class differences in the classroom. This call to authority was largely based on bringing conflict and difference to light in the classroom, an understandable reaction to an often unrealized ideal of classroom community and “teacherless” classrooms. In the late 1990s, we are beginning to see attempts to focus both on difference and identification, a move that I would like to read as progress.

According to a search of ERIC documents, *authority* was not a topic of conversation until the 1970s, and then, while a key component in process pedagogies, it was usually mentioned only in passing. Discussions of *authority* increased in the 1980s, but peaked in the early 1990s, with the number of articles and presentations on the subject at over thirty in 1993, compared to two in 1983. In this chapter, I will present a historical look at how the definitions and uses of *authority* have changed since 1963, a look that necessarily focuses on attempts to reconcile positive and negative connotations of the term. We must understand how this term has been used, where its negative connotations come from, in order to understand

and perhaps come to terms with both our present and past discomfort with *authority*. The field of composition has had a love/hate relationship with *authority*, only recently defining the term in a productive manner for the classroom. Throughout its history in composition studies, the concept of *authority* has elicited mixed feelings from scholars who often have felt comfortable with the idea of locating authority in students and in helping students achieve greater authority as writers.

But compositionists have had some trouble seeing themselves as authority figures, especially in the classroom, when the term seems to counter the “student-centered” process approach, and it is this discomfort that scholars now hope to reevaluate and turn into a productive, not disabling, tension. As many feminists and political theorists of composition have articulated, displacing teacher authority is not always the most productive move in today’s classroom. No one, however, is recommending a return to the lecture classes of current-traditionalism or the back-to-the basics pedagogies offered by the political right in the 1980s. The fact that the mention of teacherly authority brings up such images results from allowing the term to stand undefined and suggests a need to look at this problem historically instead of only theoretically and politically. Compositionists have used the term naively, failing to deal with the connotations it can conjure. I propose that a closer look at the term’s comings and goings in the field will help us to better understand the term and thus our relationship with it. While we may not be able to completely ignore all of the “baggage” that comes with the term, we can by knowing where the baggage came from have more control over the term and our uses of it.

In addition to giving us more control over this problematic term, the example of *authority* will also allow us a better understanding of our discipline. The analysis will show, as did *audience*, how our institutional and historical contexts shape our choice of and approach to topics of discussion. In regard to *authority*, we seem to have become more comfortable with power and authority in our theory and

pedagogy as we, as a discipline, have become established as an academic authority. Yet until recently, we have located our authority elsewhere--in science, theory, or politics. Secondly, this analysis will indicate some problems with our location of authority in composition studies itself and indicate the need for balance between theory and pedagogy and the necessity for diversity in the discipline's theoretical tier. Problems occur when theory is presented unproblematically, without recognizing the many factors that influence successful application in the classroom. While a turn to theory prompted a reexamination of *audience*, it was problems in the classroom that led scholars to redefine *authority*. And it was women who led in this reexamination. In the 1960s and 1970s, those who urged compositionists to give up their authority in the classroom were men; largely, the early authorities in the field were men, yet the majority of practitioners were women. Not until the late 1980s and early 1990s, however, did we hear of the problems that resulted when women (and other minorities), lacking the authority traditionally given to (white, heterosexual) men, attempted to conduct a "teacherless" classroom. Composition studies' interest in feminism and its overt political turn in the late 1980s and early 1990s invited new voices into the conversation, voices that expressed problems resulting from applying composition theories that denied teacherly authority.

This discussion will center on authority as located in the interpersonal relationships and roles established in the composition classroom. Generally, compositionists want to empower and authorize students as writers, as citizens, as critical thinkers. These goals have remained stable. What has changed are the details that define how we realize student authority in the classroom. For example, do students enter the classroom with authority or do they gain it as they write? Do all students have equal authority and is all student authority valid? For instructors, what has not changed is the fear of being an authoritarian. What has changed are the causes for which teachers invoke their authority (or their denial of authority)--such as



the desire to nurture, to shape students' politics, to help them master academic discourse. This chapter will examine such causes.

Peter Mortensen and Gesa Kirsch note the "narrow compass" (559) of the *Oxford English Dictionary* definition of *authority*, which explains the term in nine different ways. Seven of these include the term *power*. The definitions are divided into two categories: power to enforce obedience and power to influence action. Many compositionists, many liberal academics, have tended to interpret *power* as negative, as reflected in the first definition, power to enforce obedience. This is the role process teachers define themselves against. The definition suggests a teacher, formally dressed, (with a bow-tie?), white-haired, (in a bun?), standing at the blackboard with a ruler, or at a podium, demanding that students memorize grammar rules out of context--the reason for this activity unclear to all involved. Students are moving their pencils, but merely copying from the board. Such an image of the "banking model" of education results in the definition of teacherly *authority* as negative power. Initially, as compositionists established the writing as process movement, they distanced themselves from the image of the teacher who had "power to enforce obedience." They also distanced themselves from the power of the academy of which they did not feel a part. So at the beginning of the professionalization of composition studies, scholars held an uneasy relationship with *power* and *authority*. Compositionists' discomfort with *authority* can be located in the definition of process as opposed to the product paradigm. While *audience* was a defining factor of the process movement, *authority* was a characteristic of the product paradigm. *Authority* in relation to the teacher is often linked with "teacher-centered" and thus grouped under product or current-traditional teaching (see Hairston 1982, Hamilton-Weiler 1988). In the 1960s then, in the effort to break away from current-traditionalism, lie the origins of composition studies' schizophrenic relationship to *authority*.

A closer look at the term *power* in the *OED* suggests that the word is not defined negatively. While of course it can take on negative properties, the term can also take on positive or neutral ones. Some of the many *OED* definitions of *power* include the following: the ability to act or affect something strongly; vigor, energy; influence. These definitions, on their own, do not suggest abuse of or negative power, and not until recently in the field's development have scholars actually defined *authority*, allowing for the positive and neutral meanings to come to the forefront of conversation. During the thirty-five year history "post-shift" composition studies, *authority* has taken on different meanings, which have become dominant at significant periods in the field's development. The term itself, however, is examined closely beginning only in the late 1980s and early 1990s with attempts to define the term in a way that will be palatable to teachers and students.

Through this analysis we see how the use of the term in scholarly discussions closely parallels the field's own growth in scholarly respect--and authority. In the 1960s and early 1970s, composition studies was a young discipline situated in English departments next to well-established literary studies. Compared to literary studies, composition had little institutional authority, and compositionists were often considered the teachers, in contrast to the more highly respected theorists and researchers. Thus it is not surprising that in composition literature of the time, authority in the hands of traditional power figures, including the teacher, was often dismissed as negative. Later beginning in the 1970s, when compositionists began aligning with science and social sciences, a push for institutional authority and respect was underway. With this association with science, it seems that compositionists were more secure in assuming authority. When mentioned during this period, teacherly *authority* was not such a "devil" term, but largely, *authority* was simply seldom mentioned in cognitive discussions. Yet implicit in the cognitive approach was the notion that researchers would acquire the key to writing

instruction, and that the teachers would have the answers--the authority. This authority, however, was located outside composition studies itself, in the social sciences. By the 1980s, composition studies was proving itself through association with critical theory, and with the influence of social constructionism, *authority* was often explained as socially constructed and was located in specific discourse communities. And again, we see that *authority* is located outside composition studies, in a larger community--the community of theorists.

By the 1990s, composition studies had become quite well-established, proven by its association with both science and critical theory, as well as by a growing job market, writing centers, and WAC programs. In the 1990s, compositionists, led by feminists and radical scholars, began to admit problems in some "student-centered" classrooms, and looked to *authority* for answers. During this period, scholars worked to redefine *authority* for productive use in the classroom. Many feminists and radical scholars relied on their political agendas to justify their claims to teacherly authority, again locating authority outside the discipline, in politics. Late in the 1990s, there are signs that compositionists may not need to look elsewhere to legitimize authority for the discipline or in the classroom, thus signaling the acceptance of and growing comfort with the responsibility of institutional authority, which can be used for positive and progressive means.

In examining the term, I will begin with the process paradigm and with expressivism. In this period, *authority* was largely presented as a positive power and influence when associated with students, but was seen as a negative form of power and control when associated with those in roles traditionally associated with power, such as the teacher. The problem, however, was that no other power relationship was recognized in the classroom other than that between teacher and student. No one (no one writing high profile articles, at least) questioned that the teacher held all authority unless he or she gave it away. In the late 1970s and early

1980s, the concept of teacherly *authority* was seen more in the context of individual classroom situations, as scholars realized that some students needed more guidance, more supportive authority, than others. A conversation among John Rouse, Gerald Graff, and Michael Allen in *College English* (1979, 1980) helped distinguish the term *authoritarian* from *authority*. Yet during this period, in cognitive discussions, the term *authority* was often absent; still it was the association with cognitive psychology that helped give the field academic authority. In the middle 1980s, composition studies, influenced by social theories, located teacherly authority in membership in an academic community and student authority as a member or aspiring member of that community. In the late 1980s, feminism and composition finally met, and understandably, many feminist compositionists discussed authority in the classroom, usually adopting expressivist methods of handing authority to students, preferring “nurturing” over authority. Shortly, however, the social constructionist notion of *consensus* came under attack, and radical feminists, along with other critics, pointed out the many voices ignored in the insistence on consensus, a difficult problem, especially for teachers who had opted for “nurturing” instead of establishing a form of authority. Also, some feminists began to make clear that it was usually female teachers, already with less power and authority than their male counterparts, who “gave up” authority and undermined their respect in the classroom. With such critique, along with the increasing overt politicization of the field (often both working simultaneously), the definition of the term had to be examined more closely. When first looking at *authority* in the 1990s, many scholars reacting against earlier insistence on the harmonious classroom argued that teacherly authority should be used to bring out silenced voices and that the result would be conflict. In the late 1990s, however, we see attempts to balance views of the combatant and communal classrooms.

### **Expressivism and Process: Authority in the 1960s and 1970s**

Emerging in the composition classroom in the 1960s, a time when university students were demanding more power, demanding a voice on political and social issues, expressivism was shaped by students' needs and demands and by many teachers' liberal inclinations. Considering the cultural context, it is not surprising that early expressive texts emphasized a break from traditional authority figures and that the image of the instructor is that of a partner, an equal who just happens to occupy a position traditionally associated with authority and power. *Authority* was not often a sole topic of expressivist texts, but it was frequently mentioned. The common themes regarding *authority* in the early expressivist texts are the negation of the teacher's authority and the affirmation of students' authority, and in these discussions, *authority* is synonymous with power, positive when associated with the powerless, negative when associated with the powerful. Expressivism's denial of *authority* is related to both an institutional and cultural view of the historical situation: in the institutional view, process teachers wanted to distinguish themselves from current-traditional pedagogy, defined by a "teacher-centered" pedagogy. In the cultural perspective, in an era marked by issues such as the Vietnam War protests and Watergate, traditional power/authority was suspect, and it is understandable that instructors negated their alignment with traditional authority figures. As James Marshall puts it, "In our youth as a movement we were rebels, or tried to be. We did inhale. We self-consciously set ourselves up as outsiders, and then we gloried in it" (48).

In most early expressivist writing, *authority* is equated with power, and in the context of the 1960s and early 1970s, traditional power was "out," thus problematizing the role of the teacher. So in the rhetoric of early expressivism, we see an almost desperate attempt on the part of the writer/instructor to dissociate himself (most of the often-cited early expressivists were men) with power/authority

and to support the voices and authority of his students. Such a view is illustrated by Donald Murray, who emphasizes a more passive role for the teacher than traditionally conceived. In his 1972 article "Teach Writing as a Process not Product," Murray lists qualities of an effective process teacher: the ability to "be quiet, to listen, to respond" (90). He continues, describing effective process teachers as "coaches, encouragers, developers, creators of environments in which our students can experience the writing process for themselves" (91). Similarly in a 1979 article, Murray emphasizes how his students had learned more since he had learned to "teach less" (14).

Murray, like many early process teachers, uses the term *authority* when speaking about students, emphasizing the knowledge they bring to the classroom and to their writing: "I find they are authorities on subjects they think ordinary" (16). In such a classroom where exploratory, open-ended writing on topics of the students' choice is encouraged, the boundaries between teacher and student are blurred (ideally, broken down), and as Stewart makes clear, he learns from his students as much as they learn from him. Such a view validates students' knowledge of popular culture--music, sports, cinema, fashion, radical politics--ideas that traditionally remained outside the academy. Thus in the classroom, students could write on the topic of their choice, in the form of their choice; no more grammar drills, no more five paragraph themes, no more topics that seemed foreign to the students. In fact, in "Form, Authority, and the Critical Essay" (1971), Keith Fort argues against the traditional essay form, proposing "the form of the essay *conditions* thought patterns and, particularly, attitudes toward authority" (630). Fort argues that by demanding traditional forms of writing in the classroom, instructors may be guilty of fostering in students competitive and hierarchical attitudes, as well as the "'proper' attitude towards authority" (635).

In his 1971 article “Exploring My Teaching,” as well as in his popular 1973 *Writing Without Teachers*, Peter Elbow describes a pedagogy similar to Murray’s, based on “an equal affirmation of the student’s experience, his right to ground behaviors in his experience, and thus his right . . . to embark on his own voyage of change, development, and growth” (“Exploring” 746). Thus by recognizing students as possessing the authority to set their own individual agendas for the class, expressivist teachers may have been able to temporarily ease what Elbow calls his “hang-up about authority” (750).

While early expressivists preached about students’ right to power and authority, some did recognize the problems inherent in the teacher’s denunciation of power/authority. As expressivists called for a “writer-to-writer” relationship between student and teacher, we see glimpses in their articles that suggest this relationship was not so easily maintained in the reality of institutionalized education. For instance, Fort recognizes that the breakdown of traditional authority in the classroom “intensified the conflict because in our work it is still writing that counts for grades and promotions” (636). Similarly, Elbow (1971) concedes that power relations in the classroom are unavoidable and suggests that the best strategy is to acknowledge the power relationship (750). And in a 1973 *College English* article, Lou Kelly complains that even in an open classroom, the students “still hear The Voice of Authority.” They still feel “The Threat of The Superior Intellect” (52). For Kelly, the solution then, while not completely able to become “just another student” is to be “a participating member of the group, not the voice of authority that controls the group” (54). While recognizing that one cannot escape the role of teacher, Kelly does imply that the role of authority is optional.

A key here is that these fissures in the ideal student/teacher relationship were only mentioned in passing, and the term *authority* stood as self-explanatory. No one yet devoted an entire article to the problems of authority in the classroom. Instead,

such problems were met with a one-sentence solution, such as “acknowledge the power relationship” and “become a member of the groups.” There was no place for in-depth discussions of problems of authority as compositionists emphasized in their writing the great benefits of their new process, student-centered approaches. Compositionists at this time were carefully defining themselves against their out-of-touch predecessors, the current-traditionalists; authority was *their* game, not ours in the 1960s and early 1970s.

But as well, for those writing the major articles and books at this time, authority was not the problem that it was for instructors, females, or minorities who did not have maleness or a professional title to sanction their authority, who did not have the authority to give away. Scholars such as Murray and Elbow had not realized that one had to have authority to give it away and to convince students to responsibly take it. As men, as respected professors at respected institutions, they did not realize that power relations existed in the classroom other than the teacher/student hierarchy. Scholars at this time had not yet focused on the complexity of power in society, which is often represented in the classroom.

#### **Authority in the late 1970s and early 1980s**

In the late 1970s and early 1980s, as the field embraced cognitive psychology, compositionists no longer seemed to have as many “hang ups about authority” (Elbow, “Exploring” 750). In the late 1970s, some scholars still preached the benefits of the open classroom, but many were now able to also discuss problems of the “teacherless” classroom. For instance, the 1983 article “Embracing the Contraries in the Teaching Process” illustrates a change in Peter Elbow’s stance on teacherly authority, as he admits learning to take his “gatekeeper” role more seriously, urging teachers to make explicit their requirements and expectations. He states that “we must find *some* way to be loyal both to students and to knowledge or society” (230). Elbow’s discussion points to complications in the “teacherless”



classroom and to the issue of accountability. The image usually offered of such a classroom is one of students dutifully working, producing well-written, imaginative pieces that, with their existence, disrupt the traditional authority of the educational institution. But in the early 1980s, teachers including Elbow, were admitting that such is not always the case.

Similarly, in “Student Writers and their Sense of Authority over Texts” (1984), Carol Berkenkotter complicates expressivist notions of authority by refusing to define all student authority as positive. Looking at students’ responses to peer reviews, she finds that students with too much authority or sense of ownership over their texts can be a problem in that they refuse to accommodate their audiences’ needs. Students’ authority over their work, according to Berkenkotter, is most beneficial when held in moderation and with reason. While the teacher should not be an authoritarian, neither should the student. So in the 1980s, we see an effort to find balance in our conceptions of *authority*. Teacher authority is not always bad, and student authority not always good, and there is a difference between *authority* and *authoritarian*. Interestingly, this more moderate view of *authority* came about as composition studies was associating itself with one of the most established academic authorities—science. With this move, compositionists could not hold such contempt toward institutional authority, and as the field moved toward a more scientific perspective, moderation seemed the key.

This is evident in the exchange in *College English* between John Rouse, Gerald Graff, and Michael Allen. Rouse’s radical critique of teacherly authority was rebuffed by Graff and Allen whose view of teacherly authority distinguished between *authority* and *authoritarian*, a distinction that Rouse did not want to make. In his 1979 *College English* article, “The Politics of Composition,” Rouse presents the argument that “traditional” approaches to composition instruction oppress and strip students of authority. He criticizes “analytic” methods of teaching for denying

students power while locating authority in the teacher and pedagogy: “[t]he analytic method is an assertion of authority . . . it demands that students show themselves willing to learn rules and patterns of behavior set for them” (7). For Rouse, all teacherly authority was suspect, and while compositionists had heard this argument before, Rouse drew response partly because he cited Mina Shaughnessy’s *Errors and Expectations* as an example of a program that could “help produce a personality type acceptable to those who would maintain things as they are, who already have power” (11). Shaughnessy was, of course, well-respected, and her program thought by many to be based on concern for the welfare of basic writers. The association of Shaughnessy and *Errors and Expectations* with oppression led some to question the distinction between *authority* and *authoritative*.<sup>1</sup>

The replies to Rouse acknowledge the drawbacks of defining teacherly *authority* as only negative, oppressive power. While expressivists had mentioned conflicts of authority, such conflict had not been widely discussed until Rouse situated Shaughnessy, a highly respected practitioner, in the role of an oppressive authority; in response, we see a fuller representation of teacherly authority and perhaps a fuller respect for students’ desire for authority, even if their view of *authority* is not liberation from the system but the option to take part in the system. The key realization here seems to be that context is important; perhaps Elbow’s students at University of Massachusetts at Amherst come to the classroom with enough experience to take control of their own writing instruction and benefit from having the responsibility to direct their own learning. But what about the basic writing student at the local community college? What about the beginning writer at

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<sup>1</sup>Today, however, we are more comfortable critiquing Shaughnessy’s work while still maintaining respect for her intentions. For example, Bruce Horner (1994) questions her metaphor of pioneers and natives and Joseph Harris questions her emphasis on grammar (1997).

most state universities? As Gerald Graff (1980) makes clear in his reply to Rouse, while the teacher, who holds (though perhaps uncomfortably) institutional authority, may define such authority as negative and may even be embarrassed by it, the student who has no authority, and little idea of how to achieve it, may certainly and understandably desire such authority. In Graff's words,

it is not hard to see why well-meaning teachers are met first with contempt, later with a high degree of absenteeism, when they make clear they have no intention of oppressing students with strong doses of standard English. What the well-meaning teacher perceives as an effort to liberate students from the system is perceived by lower-class students as superfluous, since these students are already 'liberated' from the system by virtue of exclusion from it. (853)

Similarly, Michael Allen, in his response to Rouse, "Writing Away from Fear: Mina Shaughnessy and the Uses of Authority" (1980), agrees with Graff's argument that the teacher who refuses authority may only frustrate beginning writers, further oppressing them by denying them access to the language of privilege. Allen uses his experience in teaching at a small historically black college in Mississippi to support his assertion that "encouragements of freedom" do not help basic writers develop their own authority. He argues instead that basic writing students need the respect and support "of someone clearly in authority who helps the writer learn the structures and rules of authorship" (864). In the responses to Rouse, Allen and Graff argue that teacherly authority itself is not negative, only the abuses of it. They also seem to differentiate between *authority* and *authoritarianism*, associating teacherly authority with power and control, but exercised with respect and concern for the student. They also seem to distinguish between the authority that students bring to the classroom as individuals and the authority that they wish to gain by learning to speak and write standard edited English. The exchange among Rouse, Graff, and Allen introduces variables to the common perceptions of *authority*, both student and teacher authority, and begins to define *authority* through its opposition to

*authoritarian*. It may seem more reasonable to expect middle to upper class, well-educated students to write with, and to feel comfortable writing with, authority than to expect the same of students who are new to and perhaps uncomfortable with the university system. These articles suggest that teachers need to consider the context of their classrooms before they define teacherly authority as wholly negative and before they ignore students' perceptions of their own lack of authority. But still, during this period, while debated by Rouse, Graff, and Allen, *authority* did not come to the forefront of conversation, as it would do more so later.

By the early 1980s, then, connotations surrounding *authority* of the teacher had shifted, and the term also connoted knowledge or some positive form of influence, though the term was not yet widely discussed. Compositionists in this period wanted students to achieve and to recognize their own authority, usually meaning knowledge and/or power. Scholars however were recognizing that while students needed to recognize and value their own knowledge, students also wanted instruction on how to write successfully in the academy and in the workplace—that students wanted access to the authority represented by the teacher, a desire that would soon be acknowledged by scholars such as Patricia Bizzell and David Bartholomae in their calls for a pedagogy based on academic discourse. Here we can see the importance of academic conversation that, in this case, brought to light problems with a strictly theoretical view of *authority*—one not based on degrees or classroom context. And through the perspective of Allen, writing from the experience of teaching at a small, historically black, southern college, we see the benefits of diverse voices representing diverse experiences in the conversation. Perhaps this conversation, opening up different ways of viewing *authority*, allowed later scholars, such as Bizzell and Bartholomae, to examine *authority* from another perspective. Yet while the attitude of many compositionists toward *authority* had changed somewhat since the 1960s and early 1970s, allowing for a broader, more

contextually aware view of the concept in the classroom, it was not often the primary topic of conversation, as can be seen by a look at the work of cognitive theorists.

Cognitive psychology was a focus of conversation in the late 1970s and 1980s. It offered compositionists the hope of finding a more effective method of teaching composition and, as some have argued, a way to gain authority as a discipline (Bizzell, 1982, Flynn, 1995). But while the association with the social sciences may have bolstered the field's authority within the academy, the term *authority* rarely appears in cognitive discussions. At times, the word *maturity* stands in where we might have expected to see *authority*. For example, in a 1983 article, Janice Hays proposes that "we need to design a college writing curriculum that will systematically confront students with tasks to develop their discursive and cognitive maturity" (141). The emphasis was on helping students develop cognitive maturity so that they could successfully manipulate the writing process, not, as in the early expressive pedagogies, to encourage them to take and to write with authority. Scholars influenced by cognitive psychology located the solution to "poor" writing, not in encouraging students to find their own voice, but first in researching to determine the processes successful writers go through and then in diagnosing students' cognitive deficiencies, helping them better adhere to more effective composing processes. Such a role for the teacher placed her or him in a more authoritative role, similar to that of a "clinician." The student seemed to occupy more of a "patient" role, waiting to be diagnosed as *egocentric* or *mature*. Classrooms were still "student-centered" and focused on the writing process, but the influence of cognitive psychology implied changing roles for the student and teacher and thus implied different dynamics of authority as compared to expressivism. *Authority* in the hands of the teacher was no longer associated with power or control in a negative sense. *Authority* for the cognitivist as researcher and as teacher was associated with knowledge of a diagnostic form, as many hoped to find through

scientific research the key to successful writing instruction. In the cognitive perspective, teachers were the ones with the answers, indicating an empowering of the teacher in order to help the students improve their writing. During this period then, teacherly authority is not always negative, a parallel with the discipline's own desire for institutional authority.

Yet in critiques of cognitive approaches to composition, *authority* was (and is) used negatively, often to chastise scholars for assuming answers could be found in a positivistic discipline as science. For example, Patricia Bizzell (1982), in her often cited "Cognition, Convention, and Certainty: What We Need to Know About Writing," criticizes the cognitive scholars, whom she labels "inner-directed" for placing too much faith in science, assuming that a scientific method will yield "authoritative" results. While Bizzell recognizes that cognitive theory helped meet the "need for a powerful theory [that] would help us retaliate against the literary critics who dominate English studies" (236), she questions "why inner-directed theorists are so ready to invest their results with final authority and rush to pedagogical applications" (236). Similarly, writing in 1995, Elizabeth Flynn states that "identifications with the sciences and social sciences were clear attempts to gain authority by association with more authoritative discourses" ("Feminism" 360). Tellingly, *authority*, which certainly still carried some negative connotations in the field during this period, is used in critiques, and used to imply a usurped authority, an invalid authority, a principle that compositionists in the process paradigm had aligned themselves against.

In the late 1970s and early 1980s, as compositionists began to strive for academic authority, they seemed to be exercising more teacherly authority in the classroom, seeing teacherly authority as positive when moderate and used for the students' benefit. Yet, especially in cognitive discussions, the term *authority* was not often used. Perhaps authority at the time, for a new discipline, seemed so tenuous

that to speak of it threatened its existence. Or perhaps guilt was a factor.

Composition studies had been defined as an outsider, a rebel against tradition, and compositionists were the teachers among theorists and researchers. Additionally, the authority compositionists reached for was located outside the field, and perhaps, as critics such as Bizzell suggested, the partnership of science and humanity was not always so comfortable. But in this period came the desire for more institutional authority, which was no longer seen as wholly negative. While the need for authority was present, the willingness to make it a topic of discussion was not.

### **Authority in Community: Social Construction in the 1980s**

In the 1980s, social constructionist philosophy dominated composition studies. During the 1980s, theory replaced science as the field's claim to authority, as compositionists looked towards literary theory and social constructionist philosophy, and under their influence, *authority* again changed its meaning. *Authority* was explained as being a product of community consensus, as being socially constructed. According to Kenneth Bruffee (1984), "authority itself is a social artifact" (649). Teachers had authority because they were members of the academic discourse community. Students either had authority as members or aspiring members of the academic community (the view of collaborative theorists ) or they lacked authority as strangers to this community (the view seen in work by academic discourse theorists such as Bizzell and Bartholomae ). In these theories *authority* is portrayed as fluid and as a result of community membership, a move that relieves the burden of authority from individual teachers themselves. Even as the field increasingly gained authority through association with science and theory, the field's relationship to *authority* was not a simple one, as suggested by the conflicting locations of *authority* in discourse community and collaborative pedagogies, both of which grew out of social constructionist philosophies.

In fact, during this period, while *authority* is a product of community consensus, just how it plays out in the classroom is not clear, and in this period we are aware of the need for pedagogy to check theory. In the ideal collaborative classroom, the teacher and student “make” knowledge together, negotiating to reach consensus. This image of classroom authority as negotiable is manifest in Bruffee’s explanations of collaborative learning. In this view, knowledge is reached through communal consensus, and the goal of the writing course is to initiate students into communal knowledge making. Another image of classroom authority is offered by the emphasis on teaching academic discourse as the content of the first-year writing class. In this view, students do not enter the classroom with authority but as strangers to the new discourse of the academy, which they must master or risk failure. This image leaves little room for negotiation of authority.

Exploring these contradictory roles for *authority* in the 1980s, I will focus first on the collaborative classroom. In this setting, the teacher’s job is to facilitate conversation, helping students understand knowledge as nonfoundational. According to Harvey Weiner (1986), because the collaborative classroom encourages students to gain authority over their own knowledge, the teacher can be counterproductive when participating in group work (240). Ideally, students should come to consensus themselves, and then, together, the teacher and groups of students negotiate conflicts in consensus, if there are any. The goal, as Carol Stanger (1987) puts it, is that the teacher and students together “create the knowledge that is learned during the session” (43). While the teacher as representative of a knowledge community has authority in a collaborative classroom, she or he does not possess sole authority, but “authority comes from a consensus among the groups and the teacher” (43). The collaborative ideal of the classroom is often portrayed through the metaphor of *community*, a metaphor that many scholars, notably Joseph Harris, has shown is not as positive nor as inclusive it initially seemed.



The belief that first year writing courses should provide an introduction to academic discourse is a view also based on the concept of *community*, but in such discussions *authority* seems located with the teacher. According to Bizzell (1986), academic pedagogists are responding to students' requests: "many students are now asking for help in mastering academic writing, and writing teachers are responding . . ." ("Composing" 60). David Bartholomae contends that to advocate a discourse community model of writing instruction is "to say that our students must be our students" (162). In his often cited "Inventing the University" (1985), Bartholomae argues that basic writing students' problems are not, as suggested by cognitivist Linda Flower, a result of "writer-based prose," egocentric prose that does not consider the audience. Bartholomae, instead, locates the problem in students' authority or lack of it, as they attempt to write like and for established representatives of discourse communities such as literary critics, historians, or scientists.

As explained by Bartholomae and other discourse community theorists, student *authority* means the knowledge required to communicate successfully in the university. According to Bartholomae, students, especially basic writing students, come to the university lacking this knowledge, and it is the writing teacher's duty to help them gain this knowledge, this authority to speak as a member of the academy. The problem, he explains, is that to

speak with authority they have to speak not only in another's voice but through another's code; and they not only have to do this, they have to speak in the voice and through the codes of those of us with power and wisdom; and they not only have to do this, they have to do it before they know what they are doing, before they have a project to participate in, and before, at least in terms of our disciplines, they have anything to say. ("Inventing" 156)

For Bartholomae, authority comes as writers gain knowledge of the community to which they wish to belong. When entering the classroom, however, the students lack

authority, unlike the students in expressivist or collaborative classrooms, who are assumed to already possess authority.

Discourse community theorists also argue that students gain authority not through writing “honestly,” or by developing an “authentic voice,” or by coming to consensus with their peers, but by “mimicking” the discourse of their teachers or of other established representatives of their desired community. Yet full student authority is not achieved in this stage; students are “empowered” by the realization that they are not learning the “truths” about writing, but are learning conventions, that once mastered can perhaps be altered. As Bizzell states, “Some scholars may hope that, if academic writing is still a weapon of political oppression, students who master it may be able to turn the weapon against the oppressors” (“Composing” 60). Students in a discourse community pedagogy must gain authority by learning to navigate in someone else’s discourse, only much later having the privilege to make it their own.

During the rise of social theories of composing, *authority* takes on contradictory meanings in collaborative and academic discourse pedagogies. For students, it can mean the power to make knowledge and to come to consensus. Or it can mean power to be gained later, after mastering academic discourse. The teacher’s authority in both views comes as a representative of the academic community, but the collaborative theorists emphasize that this authority is shared and negotiated. For those who support a pedagogy based on an introduction to academic discourse, authority is still community sanctioned, but at this early point in their careers, students are not yet positioned to share and negotiate in the creation of discourse conventions.

As socially constructed, *authority* is contingent on community support for its existence. The move to locate teacherly authority in a community is not so dissimilar from the expressivist move to locate authority with students. Or even from

the cognitivist move to establish authority by association with science. Interestingly, scholars from the 1960s to the 1980s had largely attempted to locate authority outside themselves. Community, however, could not be a final resting place for authority as scholars began to realize that *community* and *consensus* do not necessarily mean harmony and equality, and that authority can be as unfairly distributed within a community as in the traditional teacher-centered classroom.

### **The Late 1980s: The Emerging Voice of Feminism**

While social scholars were finding problems with the ideals of community in the classroom, feminists, coming only recently to composition studies, looked largely to the work of the expressivists for pedagogical advice. The goals of the collaborative classroom seemed appropriate for a feminist pedagogy, but many preferred expressivism's use of personal experience as opposed to a strict academic discourse perspective. Problematically, feminists adopted the views of expressivism without questioning that the call to give up authority was largely urged by tenured white men-- by those who traditionally had authority to spare.

While feminism had come a long way by the 1980s, it was new to composition studies, and thus it is not surprising that many of the early feminist writings reflect what we now see as essentialist views. Many based their arguments on the work of Carol Gilligan and Mary Belenky et al., work that is valuable for feminist studies, but also that must be seen in the context of the 1970s and early 1980s. Coupled with the expressivist principle of nonauthority, feminist compositionists of the 1980s also based their denial of teacherly authority on the assumption that female students would learn better in a nonconfrontational environment based on nurturing, not on authority. *Authority* belonged in the hands of the students in the form of voice, not with the teacher, in any form.

For example, Rosemary Deen (1988), in her discussion of problems in the writing classroom, forcefully asserts that she "locate[s] the problem within the

teacher. The source of the students' lack of power is the teacher" (214). Similarly, Cynthia Caywood and Gillian Overing state that the goal for their collection of essays on gender and composing is to "suggest ways of supplanting tightly controlled, teacher-centered modes, a restructuring that encourages the student to write and speak with authority" (90). While they may be right to oppose "tightly controlled" methods in the writing class, the assumption in both quotes is that teacherly authority is authoritarian and so stifling that if the teacher possesses it, there will be none left for the students. The assumption is that authority and power are both negative and can be only one-sided; one either has them or does not; there is no recognition of degrees of power and authority and no recognition that the term student does not in itself connote powerlessness. Students can have power as men, as star quarterbacks in a university that values athletics, as sons and daughters of influential parents, as persons whose complaints and evaluations hold weight in many universities (especially for nontenured instructors). Such assumptions that power and authority in the classroom can only flow from the teacher to the students permit no answer to the dilemma of authority but to give it up (a phrase with implications for the feminist?).

Some feminists advocated replacing authority with nurturing, not recognizing that a nurturer also possesses a form of authority. Problematically, the teacher is then positioned as the sacrificing mother and wife, a sometimes painful position, as illustrated in Jane Tompkin's influential "Postcards from the Edge" (1993)—but, oh of course, a pain that is always worth it. Tompkins states,

Last semester when I tried to hand authority over to my students, we had many such moments. Often we just sat there looking at each other. I nearly died and so did they. Yet, living through those silences taught me something. They had a bonding effect, like living through a war. As a result of this experience, I've come to think pain and

embarrassment are not the worst things for a class. At least the moments are real. At least everyone feels intensely. At least everyone is *there*. (449)

While Tompkins is known for her anti-authority approach to teaching and while her stated goal in the above quotation is to give authority to her students, she is, it seems to me, very much in control, very much exercising authority. She is setting the agenda for the class; she is defining the silence as productive and painful (would the students agree? Would they find the extended silence, perhaps, boring?). Also, she is Jane Tompkins, tenured at a prestigious university and often-published; she is an authority figure, and she remains so even if she does succeed in “giving” some authority away.

A problem surfaces when instructors who are not well-known authorities, and as women or minorities are traditionally without institutional authority, attempt to give away authority they are not sure they have. Also, when the teacher has positioned herself against authority, but then has to evaluate the students, students may understandably feel cheated, especially if the grading system and standards for the class have not been discussed, a discussion that places the teacher in the place of authority. Olivia Frey (1987) addresses this situation in her call for a “peaceable” classroom, based on personal, equitable relationships. Yet while addressing the issue of grades, she simply ignores the problem, claiming that if students have had a valuable classroom experience, they will still be happy with an “F.” She claims that

if students do fail, they certainly do not fail in the usual sense, feeling humiliated, confused, angry. They more often learn from their mistakes. They learn resilience, tenacity, self-esteem, resourcefulness. They learn peace. (101)

Such assertions, while ideal, seldom are realized, and the above scenario may seem to most teachers a pretense, an imagined circumstance that could allow us after giving that final “F” to feel less guilty. But as much as we deny it (again, a refusal of authority), students do care about grades, and to pretend otherwise is to ignore their

voice and their authority. There is danger in pretending not to have what we do have, as evaluators, at the very least; sometimes, in the guise of giving away authority, we may be giving up responsibility to help the students reach their goals in our class.

*Authority*, then, for most feminist compositionists influenced by the expressivists is a negative term in the hands of the teacher, but positive for the students. Yet, whether recognized or not, the teacher must possess some authority to convince students to trust him or her as an editor, nurturer, guide or even as peer in the classroom. And, in the preference for nurturing, authority is still implied. As Laurie Finke (1993) maintains, "The relationship between teacher and student, then, can be no more equal than the relationship between mother and child so valued by many feminists" (18). Yet at the time, the problem it seems is that certain feminist scholars could not imagine a positive use of power and authority, assuming that in the hands of traditional authority figures, authority must be abused. In the above examples, *authority* is left undefined, preventing the realization that authority can be nurturing, that it can be fair and used productively. And in the early 1990s, we hear a call for teacherly authority to be exercised to make sure that the classroom is fair and that all voices are heard.

### The Early 1990s: Politics and Authority

In the late 1980s, scholars began to discuss problems that resulted when teachers denied their own authority. Critics began speaking out against the false security implied in the social constructionist terms consensus and community. While such concepts were employed to foster and imply fairness and equality in the classroom and a fluid movement of authority among teachers and students, critics pointed out that instead, emphasis on consensus and community ignore voices of minority students and even of the teacher. In such a situation then, what does the teacher do? Does she allow consensus to play out naturally, no matter that the

liberal ideals of Bruffee and other social constructionists are not realized as a few students dominate the group? What if the consensual voice of the classroom community resonates racist, sexist, homophobic overtones? Does the teacher have the authority/power to override this consensus? Also what student voices are not being heard in the demand for consensus—which students have no authority? As Marian Sciachitano (1992) asks “How can we teach for radical change if we don’t challenge our students’ androcentric readings of literary texts or their classist, sexist, racist, and homophobic discourses as they arise in journals, essays, and class discussions?” (300). Others, such as Michelle Payne (1994), express “anger” at students for taking advantage of the (often female) teacher who attempts to give away her authority. Payne concludes that “asking students to question my authority was overwhelming at best, debilitating at worst” (103). Such concerns led some compositionists, especially feminists, to claim *authority*, sometimes at the expense of student authority. Largely, this move was justified through association with politics. Many began to look at the term rhetorically, and some added to the definition a political or ethical responsibility.

In claiming *authority*, scholars looked carefully at the term and in the early 1990s, began to define the term to fit their needs, looking for answers to questions such as those listed above. Compositionists, often led by those feminists who disagreed with an expressivist view of authority, began to demand a theory and pedagogy that took into account problems of the “teacherless” or “student-centered” classroom, such as the abuses of authority by students, the voices silenced by consensus, the disrespect shown to women teachers, the hostility of students who expect to learn “right” and “wrong” ways to write. The problems that were voiced regarding *authority* in this period grew out of problems in the classroom, probably problems that other women or even men had experienced but had not had the authority to voice.

The increasing overt politicization of the field during the late 1980s and early 1990s opened the conversation, making room for the voices of feminists, gay and lesbian teachers, and others whose politics overtly informed their pedagogies. This overt politicization of the field allowed more voices to be heard. Yet this focus of composition studies was also a response to these diverse voices entering the field and demanding to be heard. Composition studies, as well as society as a whole, was growing more diverse, or at least recognizing the diversity. More women and more racial minorities are now getting Ph.D.'s, more gays are "out," and are entering academic conversation. But for such teachers, the issue of authority in the classroom is quite complicated since societal authority is not always on their side, and in the classroom, societal definitions of authority simply do not disappear. The title of teacher certainly does not always earn the overtly feminist and lesbian teacher authority and respect in a classroom of traditional first-year students. As the field of composition studies opened to less traditional voices, we began to hear calls for a definition of *authority* that allowed teachers to possess power in the classroom, a move that seems a natural response to the "teacherless" classrooms in which, contrary to certain scholars' assumptions, institutional authority still rested with the teacher when he was a he (a straight he), tenured, and noncontroversial.

Certain feminists including Susan Jarratt and Dale Bauer began to criticize the earlier feminist use of expressivism, arguing that expressivism could actually be dangerous for women. Jarratt explains that "[w]e need a theory and practice more adequately attuned than expressivism is to the social complexities of our classrooms and the political exigencies of our country in this historical moment" (111). Jarratt urges a "displacing [of] teacher authority with a more carefully theorized understanding of the multiple forms of power reproduced in the classroom" (113). For Jarratt, the power invested in the authority traditionally given to the teacher is not the only location of power that should be a concern. The pedagogy suggested by



Jarratt recognizes that power and/or authority are located in different relationships in the classroom, not only in the student/teacher hierarchy. As Jarratt explains,

Differences of gender, race, and class among students and teachers provide situations in which conflict does arise, and we need more than the ideal of the harmonious, nurturing composition class in our repertory of teaching practices to deal with these problems" (113).

As she notes, a problem occurs when teachers attempt to apply the major composition theories, in Jarratt's case, expressivism, and find that they are not working as the literature suggests; the classroom is not harmonious, the students do not want the authority offered, possibly because it means taking more responsibility and more work or possibly because they doubt the teacher has it to give (except, of course, the power to grade, and even in most teacherless classrooms, grades are assigned -- by the teacher).

Along with Jarratt, many radical feminists and radical compositionists emphasized the different locations of power and authority in the classroom. ~~Unlike~~ Jarratt, however, many retained the idea of teacher authority to further leftist political goals and defined *authority* to accommodate this goal, often drawing from the work of bell hooks. For example, Dale Bauer, in her often cited article "The Other 'F' Word: The Feminist in the Classroom" (1990), defines an "appropriate" classroom authority as "a feminist -- or identificatory -- rhetoric" (390). And for Bauer, accepting this authority is not optional: "But it's clear that there is no way not to accept this authority; anything less ends up being an expressivist model, one which reinforces, however inadvertently, the dominant patriarchal culture rather than challenges it" (390). Similarly, in "Power, Authority, and Critical Pedagogy" (1991), Patricia Bizzell defines *authority* in a way that will allow her to speak out about her political stance and further her goal of moving students "in the direction of [her] own left-oriented political goals" (57). For her, authority is

a form of argumentation in which the teacher demonstrates links between his or her own historical circumstances and those of the students, to suggest that their joining together in a liberatory educational project will serve all of their best interests. (58)

Bizzell and Bauer both define *authority* in ways that allow them to have a voice in the classroom. Their views can be easily seen as a reaction to earlier feminist and social constructionist conceptions of teacherly authority that denied the teacher's voice. Compositionists such as Bizzell and Bauer seemed to signal a drastic break with composition's fear and distrust of teacherly authority in claiming their right as teachers to set the classroom agenda. But haven't teachers really always set the agenda? While earlier agendas may have been more student-focused, encouraging essays on personal topics instead of political discussion, the direction toward personal, political, or discourse conventions is still set by the teacher. What was new in the early 1990s, however, was the bold assertion of teachers' rights and the recognition that teachers' agenda may be personal. This change resulted from the overt politicization of composition studies, a move that both responded to and encouraged the voices of a more diverse group of composition scholars. Yet while claiming authority in the classroom, the justification for this authority rested in politics, again, a location of authority outside the discipline. Teachers could be an authority not because of their knowledge of composition but because of their politics, indicating the lingering need to justify their authority.

During this period, compositionists were realizing that giving up teacherly authority does not always make the classroom equitable, and that, as evaluators, teachers cannot completely, no matter how much they want to, give up all forms of their authority. Students can abuse authority as can teachers, and teacherly authority is certainly not the only form of power in the classroom. This view is a result of the diverse voices that have been heard on the issue of authority, voices that have questioned the early authorities of the field who defined teacherly authority as

necessarily negative and as the only power source in the classroom, at least until it was given away to the students. That this observation has influenced our current views of the classroom is seen by Summer Smith's 1997 differentiation between the teacher's "institutional power" and other forms of power in the classroom that can challenge the teacher's authority. Smith observes that

the student, the paper, and the institution can also exert power over the teacher. The teacher may fear authority challenges from aggressive students who receive poor grades or who oppose the teacher's views on writing. Even the student with the most fragile self-esteem can hold a kind of power over the teacher if the teacher feels obligated to communicate gently with that student. (250)

She continues to describe the power that the student's paper can have as it may "persuade or offend" the teacher, and the power that the institution can have through the system of rewards and requirements. It was not until we began to hear from women, from minorities, from scholars whose politics or personal traits could question their institutional authority that composition as a field began to question widely the general assumption that teacherly authority was always negative and student authority was always positive. Without women such as Jarratt, Hubboch, Bauer, Payne, and others, we may still only have the image of what Jarratt calls the "ideal of the harmonious, nurturing composition class" (113), an image which we now recognize does not work for everyone. This example of *authority* indicates the need for pedagogy and theory to co-exist, and for composition conversation to include theory that is a product of various and diverse voices that represent multiple teaching situations. We must remain aware of difference as we write and read theory and suggested pedagogies. As the problem of authority in the classroom suggests, what we need is full representation—for example, diversity in race and gender, in institutional representation, in rank and title—in the theoretical tier of composition studies.

### **Authority: Finding a Balance?**

As a result of the work of scholars such as those mentioned above, we have become aware of difference in the classroom and how such difference complicates issues of authority. The solution offered by scholars such as Jarratt and Bauer is to allow conflict in the classroom, even to foster it, with the goal of “awakening” students to problems in their own politics and of leading them towards a leftist political view. This solution, however, does not work for all compositionists and certainly not in all institutions. Joseph Harris (1997), for example, in his discussion of a conflictual classroom, states that he is “growing less inclined to valorize notions of conflict or struggle in and of themselves” (*Teaching* 124). Instead, he argues for “a more expansive view of intellectual life than I now think theories of the contact zone have to offer . . .” (*Teaching* 124).

Similarly, Virginia Anderson (1997) questions the approach of radical teachers such as Bauer and James Berlin and their assumptions that student resistance indicates that students have been brought closer to the teacher’s political stance (199). She argues that teachers, and students, may better reach their goals if teachers not only emphasize differences but similarities--points of identification--in the classroom. Anderson reminds us that students are our audience, and often as teachers and scholars we fail to analyze our audience, and then wonder why our pedagogical approaches do not work. As Anderson explains, “Where moral purity requires us to reject our students’ cultural allegiances summarily, persuasion and identification ask us, instead, to inspect them carefully, to ask why they attract so powerfully and what they really entail” (213). While Anderson and Harris do not specifically tackle the term *authority*, Peter Mortensen and Gesa Kirsch’s study of *authority* seems parallel with their line of thought. They argue for “a *dialogic* model of authority, one which infuses authority with ethics” (557). Drawing on Bizzell and hooks, Kirsch and Mortensen argue that teacherly authority in the classroom does

not necessarily mean coercion. They instead argue that “we can resurrect authority and make it more democratic, better suited to voices of both consensus *and* conflict” (569).

Although problems with pedagogy voiced by some feminists and radical scholars have brought to light differing views of *authority* and *power* in the classroom and while theoretically, we can recognize the many directions from which power and authority emerge and flow in the classroom, we still are not completely comfortable with the concept. Discussing problems that new teaching assistants have in the classroom, Elizabeth Rankin (1994) explains that they have problems feeling that they have authority, or knowledge and experience, in the classroom. Yet, while those new to the classroom may feel that they need authority and lack it, Rankin concludes that many do not want it because of their negative perceptions of *authority*. She explains that some new teaching assistants are

not sure they want to be teachers, given the way our culture sometimes defines the role. Teachers are lecturers, disciplinarians, grammarians, authority figures. They would rather be friends, foster parents, coaches, priests, or therapists . . . (*Seeing* 119)

Rankin’s analysis complicates the issue, suggesting that while compositionists have trouble with the term *authority*, they may also have trouble with the term *teacher*. However, as I have noted elsewhere in this paper, in denying the label *teacher* or the term *authority*, compositionists take comfort in choosing another label, such as *nurturer*, *therapist*, *coach*, *parent*—all of which necessarily involve a form of authority. Often the false assumption is that by replacing the term *teacher* or the term *authority figure* with one such as *coach* or *therapist*, then problems with authority are eliminated. This assumption also overlooks the fact that these optional labels also carry connotations and can result in problematic interpretations.

Richard Straub (1996) touches on this problem in his article “The Concept of Control in Teacher Response: Defining the Varieties of ‘Directive’ and ‘Facilitative’

Commentary.” He notes compositionists’ tendency to dichotomize teacherly response to student writing as either “directive” or “facilitative,” claiming that these tendencies

reinforce the dichotomy between directive and facilitative response and perpetuate, however unintentionally, the notion that some comments control student writing and others do not and the notion that there is a particular level of control -- and a particular style-- that is optimal in teacher response (225).

While Straub discusses only teacher response to student papers, we can apply his discussion to the classroom as a whole. Compositionists tend not only to dichotomize teacher response into directive or facilitative but also to distinguish between the teacher as authority from the teacher as a coach or guide or friendly advisor. Straub attempts to disrupt this dichotomy by showing that even the facilitative can be interpreted as directive, that even praise in response to a student’s work is also a form of control and an exercise of authority, explaining that praise comments “underscore the teacher’s values and agendas and exert a certain degree of control over the way the student views the text before her and the way she likely looks at subsequent writing (234). As Straub implies, authority is still a characteristic even of the often preferred roles of teacher as parent, as therapist, and as advisor, suggesting then, that we may not be so uncomfortable with *authority* itself, but by certain forms of it that we associate with the teacher and with our current-traditionalist past--a past that places compositionists in the service sector of the English department, a position itself lacking in authority.

Viewing *authority* as more democratic is harder in practice, however, than in theory. In discussing practice, we still largely want to locate authority with the student. This desire is related to our goal of encouraging students to write with authentic, authoritative voices--to become authors. As Straub points out, we discuss how to eliminate directive responses to students work, avoiding what we know

theoretically, that power and authority are part of the student-teacher and student-student relationships in various and complex ways. Ironically, problems with pedagogy led compositionists to claim authority in the early 1990s, but, in the late 1990s, it is in theory that we seem most comfortable with the concept. For instance, while offering us a theoretical view of *authority* as dialogic, including consensus and conflict, Kirsch and Mortensen have not offered pedagogical examples. Similarly, Peter Sotirou (1993) offers a promising view of *authority* based on the philosophy of Hans-George Gadamer, explaining that from a Gadamerian perspective, “authority has to do not with obedience but rather with knowledge” (7). Based on Gadamer’s definition, Sotirou argues that students and teachers all enter the classroom with different forms of knowledge/authority, all of which should be recognized and should contribute to a dialogic classroom. While we have new and promising definitions of *authority*, based on the recognition of different locations of power in the classroom, we now need, as our recent history suggests, practical suggestions on how to implement these views. We also need representative feedback on the theory and practice.

In looking towards implementing a productive view of authority in the classroom, I turn to recent articles that suggest closer attention to individual classroom contexts. For instance, David Bleich and Mary Boland in their introduction to a 1996 special pedagogical issue of *Journal of Advanced Composition* notice a

paradigmatic shift to approaching one’s teaching by first observing and understanding what the population of *this particular class* is, and, in consequence, what it will need, expect, be motivated and stimulated by, and enjoy.” (202)

Similarly, responding to Straub’s article discussed above, Jean Chandler concludes that it is not so much the response teachers write on student papers, but the context of the teacher-student relationship. Chandler writes, “What matters instead are the

attitudes and relationship of teacher and student and whether there is a supportive constructive dialogue between them” (273). I agree with this emphasis on classroom context, and argue that *authority* itself must be seen in context. We cannot continue to group terms such as *teacher* and *authority* in a negative category while applauding the coach and the therapist. Nor can we hope to find a productive use of *authority* in the classroom without taking the classroom context into account. For instance, a woman in an all male classroom will use a different form of authority perhaps than would a man in that situation. Alison Warriner discusses the benefits of a classroom in which students teach each other, yet she admits that she would not “turn the whole class over” to first-year students (336).

The question remains as to whether we can manage a balanced view of *authority*, and I propose that this can only be brought about by an awareness of context. In addition to our classroom context, however, we must be aware of the personal, professional, historical, and institutional contexts that shape our relationship to authority. Theory and practice should complement each other with diversity in both tiers of the discipline. In other words, we gain a broader and more representative perspective as a discipline when women, minorities, full-time and part-time instructors, and representatives of two year and community colleges have a voice in shaping theory. Also, our theoretical discussions are more useful when established compositionists are practitioners of their own theories, or if they are not, when this position is acknowledged. Only with such an exchange can we hope for a balanced view of *authority* in the discipline and in the classroom.



## Chapter 4

### A Glossary: Important Terms in the Field of Composition Studies\*

- Definition Format -
- a) working definition
  - b) term as defined by speakers in the field
  - c) term used in context
  - d) person(s) usually associated with term

**Abnormal Discourse - (see Normal Discourse)**

**Academic Discourse -**

a) Language spoken and written by members of an academic community which indicates their familiarity with particular academic conventions and validates their place among scholars. This discourse consists of discipline-specific jargon, knowledge of and reference to names of persons important in the field, and particular ways of communicating. The term "academic discourse" is widely used in composition studies. In her 1978 article "The Ethos of Academic Discourse," Patricia Bizzell was one of the first to use the term in composition studies, although Mina Shaughnessy, in 1977, had discussed the problems nontraditional students have adapting to "academic writing." In 1982, Bizzell argued in "College Composition: An Initiation into the Academic Discourse Community" that first year composition should be an introduction to academic discourse. Also, David Bartholomae's 1985 article, "Inventing the University," was seminal in composition's discussion of academic discourse (as well as discourse communities). According to Bartholomae, mastering conventions of academic writing often leads to academic success, and, therefore, he recommends that students "mimic" the language of the university, imitating it before they fully understand it (see "inventing the university").

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Other scholars urge students to resist the urge to conform and to speak instead in their own voice and in their own language. In a later article, "Marxist Ideas in Composition Studies" (1991), Bizzell problematizes her earlier argument, suggesting that when confronted with requirements of academic discourse, some students are in danger of either completely sacrificing their own language or of giving up on the academy altogether. Also in 1991, Peter Elbow contends that while academic discourse has its place in first year composition, it should not be the only kind of discourse taught ("Reflections on Academic Discourse"). Some feminists, including Gesa Kirsch (*Women Writing the Academy: Audience, Authority, and Transformation* [1993] ) and Patricia Sullivan ("Feminism and Methodology in Composition Studies" [1992]) have argued that academic discourse represents 'masculine' language and that when speaking and writing in such language, women must take on a persona with which they are not completely comfortable. While the term "academic discourse" was used in the early and mid 1980s, it was most prevalent in 1989 through 1995, as scholars argued for and against a first year composition curriculum centered around academic discourse.

b) "Academic discourse seems to be characterized by a large, diverse, and highly literate vocabulary and by a richness of cohesive ties established through its vocabulary" (Stotsky, "Types" 440).

"ideas and information of authorities on a given subject" (Ritchie, "Beginning" 160).

c) "I don't think that we risk creating bullshit artists by making the ethos of academic discourse available to beginning adult writers" (Bizzell, "Ethos" 354).

"It may very well be that some students will need to learn to crudely mimic the 'distinctive register' of academic discourse before they are prepared to actually and legitimately do the work of the discourse, and before they are sophisticated

enough with the refinements of tone and gesture to do it with grace or elegance" (Bartholomae, "Inventing" 162).

"The academic discourses that men and women students must 'master' in order to succeed in the academy are largely inscriptions of male subjectivities; women have inherited modes of discourse that they have had little voice in shaping" (Sullivan 40). d) David Bartholomae, Patricia Bizzell

#### **Academic Discourse Community -**

a) A group within the university that speaks a common language, has common interests, and common beliefs. Some scholars propose that there is one academic discourse community within the university while others see many such communities there. For example, colleagues in the English department who use common terms, read the same journals, go to the same conferences, and hold similar beliefs are considered fellow members of a particular academic discourse community. Mathematics faculty can be considered members of the university discourse community or members of the mathematics community. Often a goal of a writing across the curriculum program is to initiate students into their specific academic discourse community.

Unfortunately, communities are not always as warm and welcoming as the term implies, for, as Patricia Bizzell notes in 1991, "the academic neighborhood does not welcome everyone equally" ("Marxist" 59). Some critics, such as Geoffery Chase (1988), also dispute the idealistic connotations of "community" and argue that the classroom is often a place of struggle and alienation. Joseph Harris (1989) questions the connotations implicit with the term *community*, arguing that the term is both "warm and fuzzy" and loaded with rhetorical power. The term "academic discourse community" appears most frequently in composition conversations beginning in the late 1980s and extending to the middle 1990s.

b) "a group of people who accept, and whose work is guided by, the same paradigms and the same code of values and assumptions" (Bruffee, "Collaborative" 642).

"are organized around the production and legitimization of particular forms of knowledge and social practices at the expense of others, and they are not ideologically innocent" (Chase, "Resistance" 13).

c) "Bartholomae's attractive vision of the composition classroom as a temporary refuge is open to question, then, not least because the notion of academic community is a comforting distortion" (Crowley, "Reimagining" 194).

"Similarly, most of the 'communities' to which other current theorists refer exist at a vague remove from actual experience: The University, The Profession, The Discipline, The Academic Discourse Community. They are all quite literally utopias--nowheres, meta-communities--tied to no particular time or place, and thus oddly free of many of the tensions, discontinuities, and conflicts in the sorts of ~~talk~~ and writing that go on everyday in the classrooms and departments of an actual university" (Harris, "Community" 14).

d) David Bartholomae, Patricia Bizzell, Kenneth Bruffee, Geoffrey Chase, Joseph Harris

#### **Authentic Voice (real voice) -**

a) A term used by **expressivists** and popularized by Ken Macrorie, especially in *Uptaught* (1970) and *Telling Writing* (1970), by Donald Stewart in *The Authentic Voice: A Pre-Writing Approach to Student Writing* (1972), Peter Elbow in *Writing Without Teachers* (1973) and *Writing with Power* (1981), and by William Coles Jr. in *The Plural I: Teaching Writing* (1978). The term is used to describe the "personal" and "true" voice of a writer or speaker. An underlying assumption of this idea is that the writer can express, in all honesty and through written discourse, her or his one true self. According to many expressivists, students gain access to their inner feelings

and thoughts and learn to express them confidently through expressive writing such as **freewriting**. Elbow also uses the term "real voice" to express this idea.

Advocates of social theories of writing often disagree with the emphasis that the concept places on the individual and argue that it overlooks social influences on writing. For example, in his 1989 article "Judging Writing, Judging Selves," Lester Faigley argues, based on Marxist theory, against the focus on personal essays, claiming instead that students should learn how the "self" is created in discourse, historically, culturally, and in relation to power structures. Also, at a 1987 conference and in a 1991 article, Don Bialostosky adapts Elbow's term from the personal, expressive realm to that of **social construction**. In Bialostosky's view, the authentic voice is one that is actively and productively engaged in the ongoing conversation of a discourse community. As Bialostosky mentions, "authentic voice" had been popular enough to warrant a special CCCC's session in 1984, but was "clearly marginalized" by the time of the 1987 national conference as the field's attention focused heavily on political, social theories (13). The term, however, while marginalized, has not disappeared. In the 1990s, as expressionist rhetoric undergoes a reevaluation, the term "authentic voice" remains in debate, as seen by Donald Stewart's 1992 article "Cognitive Psychologists, Social Constructionists, and Three Nineteenth-Century Advocates of Authentic Voice," in which Stewart maintains that writers need to find their own unique voice. In a 1994 article, Randall R. Freisinger argues that poststructural theory and expressive pedagogical techniques, such as those fostered by "authentic voice," need not be mutually exclusive. The term is most often used in major conference presentations and publications between 1987 and 1994.

b) [for Elbow] "is describable but not definable . . . possesses the drama and presence of speech in intimate contact with one's experience of the world" (Wiley 58).

"resonant and effortless expression in an utterance of the person uttering it" (Bialostosky 13, describing Elbow's "self"-centered view).

"Both [Kenneth] Bruffee and Karen Burke LeFevre give clear indications of their attitudes toward what I would call an authentic voice, the expression of the essential individuality of a particular writer. They associate it with the concept of the writer as atomistic, pursuing truth in lonely isolation" (Stewart, "Cognitive" 283).

c) "Those who encourage 'authentic voices' in student writing often speak of giving students 'ownership' of a text or 'empowering' students" (Faigley, "Judging" 410).

"It is obvious that we cannot simply cling to Romantic notions of self and Arnoldian concepts of culture and circle the wagons against Theorists, Philistines and Barbarians. Nor should we, as it seems to me both Berlin and Faigley are inclined to do, sever our connections with teachers of the Authentic Voice school--teachers like Macrorie and Elbow and Coles -- and the pedagogical practices they advocate and which have served us well" (Freisinger 271).

d) Don Bialostosky, William Coles, Jr., Peter Elbow, Walker Gibson, Ken Macrorie, Donald Murray, Donald C. Stewart

#### **Authoritative Word (Discourse) -**

a) A term used by Mikhail Bakhtin in *The Dialogic Imagination* (published in 1975, translated in 1981) to describe discourse that does not invite dialogue but confines the listener to merely listening, accepting, and then repeating the information back to authorities. Students are intimidated by the seemingly unquestionable authority of the discourse and, therefore, never personalize or interact with it. The authoritative word, according to Bakhtin, is located in the "distanced zone" where students can passively see and hear the information but not touch, mold, or shape it. Religion and education are arenas where discourse has

potential to become authoritative. Contrary to this term, Bakhtin describes the **"internally persuasive word"** which can be touched and used productively.

In composition classrooms, many teachers encourage students to question and analyze authoritative discourses. Under **process** pedagogy, most teachers want students to think about the rhetorical situation and to adapt their writing accordingly, not to accept authoritative educational discourse that directs them to produce five paragraph themes and to avoid first-person pronouns. In the politicized pedagogies that have characterized composition in the 1990s, instructors encourage students to question the authoritative discourses of dominant culture, with the goal of social change. The term appears most frequently in composition discussions during the early to middle 1990s, in discussions of language and writing as social and postmodern activities.

b) "It is, so to speak, the word of the fathers. Its authority was already acknowledged in the past. It is a prior discourse . . . It is given (it sounds) in lofty spheres, not those of familiar contact" (Bakhtin, *Dialogic* 342).

"It is the voice of the textbook or the lecturer that students learn to parrot back on tests, the voice of the instructor's summary judgment, the voice of given rules and conventions that must be observed but that do not have to account for themselves" (Bialostosky 15).

"By **authoritative**, Bakhtin means a discourse so powerful, so commanding, that it inspires only adoration and respect and thereby maintains the status quo" (Halasek 68).

c) "If dialogue and unconscious stylistic imitation represent a human tendency toward interaction and intervention, '**authoritative discourse**,' according to Bakhtin, limits the proclivity toward dialogue and appropriation. In other words, one shies away from answering, repeating, or even uttering, the words of a 'sacred' text" (Minock 495).

"Though the teacher's discourse is inevitably authoritative, it is not always authoritative in all its aspects" (Edlund 62).

d) Mikhail Bakhtin

#### **Back to Basics Movement -**

a) The origin of the movement can be traced to the December 1975 *Newsweek* article by Merrill Sheils titled "Why Johnny Can't Write," which asserted a literacy crisis resulting from lax standards in American education. This movement is highly criticized in the field of Composition, as the "literacy" that the popular media called for seemed to be one that resulted from memorization and grammar drills, not critical reasoning and logic. The movement resulted in implementation of entrance and exit exams and publication of test scores, which often forced teachers to "teach to the test," preparing students for multiple choice tests on "skill" rather than for writing extended discourse. Such a skills-oriented approach is at odds with the goals of process and social-oriented writing instruction, and composition scholars have maintained opposition to the popular press's reductive approach to writing.

The term "back to basics" appears frequently in major journals and presentations between 1976 and 1979. In the 1980s and 1990s it often refers to this call for more grammar instruction, but also redefines the literacy crisis as one lacking emphasis on critical pedagogy.

b) "A countermovement to educational pluralism . . . [which] began in the popular media following the publication of 'Why Johnny Can't Write' in *Newsweek* in 1975, an article which sounded the alarm of a 'literacy crisis'" (Faigley, *Fragments* 61-2).

"A good part of the demand for a 'return to the basics' . . . is a relatively harmless form of nostalgia . . . . Another part of the demand for a 'return to the basics' is simple foolishness, another instance of the human predilection for measuring everything by ourselves" (Corder, "Outhouses" 476).



c) "Many of the adherents of 'back to the basics' determine their philosophical direction on little more than a 'good old days' mindset and a personal, unexamined opinion that rigor and sternness as teaching techniques and 'the basics' as subject matter will solve the problem of teaching students to write" (Cowan 461).

"Those who adhere to the back-to-basics approach to language instruction assume that students cannot write effectively or even competently because they have never been taught basic information about how to write correctly and that if these students are exposed to standards of correctness, or what E.D. Hirsch has recently termed 'typical rules and maxims,' the know-how will subsequently evolve" (Nan Johnson 112).

"For something like six weeks early in 1976, a comic strip called 'The Jackson Twins' (McNaught Syndicate, Inc.) urged readers to get schools back on the right path and back to the basics, all the time attacking the National Council of Teachers of English and CCCC's pamphlet *The Students' Right to Their Own Language*" (Donelson 170).

"For twenty years at least we have been told to get back to the basics, but the great gains in our field have probably come from defining 'basics' in ways different from what is meant by most of the people telling us to go back to them" (Lloyd-Jones, "Who" 494).

d) William Bennett, Allan Bloom, E. D. Hirsch

#### **Banking Concept of Education -**

a) A term coined by Brazilian educator Paulo Freire in his popular *Pedagogy of the Oppressed*, first published in 1970, to describe an approach to education in which students' ability to think critically is not developed and is even discouraged. To Freire, this approach to education, while appearing helpful and humane, is actually a tool used by the oppressors to enforce their own social, political, and economic authority. In this approach to education, both students and teachers

assume that teachers hold the power, wisdom, and truth while students are weak and ignorant. A classroom based on the banking method would be silent except for the authoritative voice of the teacher as students are encouraged to remain passive receptacles of the information dispensed by the teacher. In Freire's view, the goal of this type of education is to mold students into unquestioning, unthinking citizens of the dominant society. The opposite educational approach of the banking concept, in Freire's philosophy, is **problem-posing education**.

In composition studies, the term is often used to criticize the "teacher-centered" pedagogy often associated with **current traditionalism**, as opposed to the "student-centered" pedagogies encouraged in **process teaching**. The term also stands in opposition to a political pedagogy that cultivates critical consciousness, with the goal that students will participate in social reform (see, for example, James Berlin's work on cultural studies and social epistemic rhetoric).

b) "Education [as] an act of depositing, in which the students are the depositories and the teacher is the depositor. Instead of communicating, the teacher issues communiqués and makes deposits which the students patiently receive, memorize, and repeat . . . the scope of action allowed to the students extends only as far as receiving, filing, and storing the deposits . . . knowledge is a gift bestowed by those who consider themselves knowledgeable upon those whom they consider to know nothing . . ." (Freire, *Pedagogy* 58).

"the teacher deposits valuable information" (Berthoff, "Is Teaching" 754).

c) "Years of enduring the banking model of education have taken their toll so that, like the unschooled peasants that Freire tells us about, our students often refuse to speak" (Berlin "Freirean Pedagogy" 172).

"The capability of banking education to minimize or annul the students' creative power and to stimulate their credulity serves the interests of the oppressors,

who care neither to have the world revealed nor to see it transformed" (Freire, *Pedagogy* 60).

"some pedagogical theories maintain that literacy is irrevocably bound up with culture. Paulo Freire, for example, eschews the 'banking' system of education where the teacher fills the student's head with the 'right' ideas for the 'dialogical' teacher-student relationship . . . (Nardini 45).

#### d) Paulo Freire

#### **Basic Writers (Basic Writing)-**

a) Basic writers are those students who lack experience in communicating effectively in writing, both in academic and in everyday settings. Often those who occupy basic writing classrooms are nontraditional students. As an academic course, basic writing emerged in the early 1970s, largely as a result of the open admissions policies, especially at the City University of New York (CUNY). *The Journal of Basic Writing* began in 1975 under the leadership of Mina Shaughnessy, who also published the seminal research book on basic writing, *Errors and Expectations: A Guide for the Teacher of Basic Writing*, in 1977. In her book, Shaughnessy classified the linguistic "errors" of basic writers, showing how their writing is actually rule-governed. Their errors, she explained, often resulted from a misunderstanding of the complexities of the assignment and context and/or apprehension about the writing situation. Recently, some have proposed that "basic writing" began earlier than the 1970s, when the adjectives describing this writing and writer were "remedial" or "developmental," instead of "basic." The term "remedial" was used even in the late 1970s, as, for example, in Andrea Lunsford's "What We Know--and Don't Know--About Remedial Writing" (1978).

In the late 1970s and early 1980s, scholars located the problems of basic writers in their cognitive development, focusing, for example, on their egocentricity and instructing them to develop reader-based prose (see particularly, Linda Flower

and John Hayes [1977], Flower [1979], and Lunsford [1979, 1980]). Also in the early, but mostly in the middle 1980s, scholars, including Patricia Bizzell and David Bartholomae, encouraged instructors to introduce basic writers into the academic discourse community(ies). In the late 1980s and 1990s, this method has been criticized for ignoring the culture of basic writers. Min-Zhan Lu has argued for a basic writing classroom that acknowledges students' marginalized cultures and accepts more than one form of discourse (1987, 1992). David Bartholomae (1993) criticizes the "skills" approach to many basic writing courses, arguing instead that basic writers contend with the contact zone, acknowledging historical, political, and social factors that have created and maintained the classification "basic writer." Similarly, Bruce Horner (1996) cautions against overlooking the political implications of the field and the marginalized status of basic writing students and teachers. In composition studies, the term appears frequently, beginning in 1979.

b) "I use the term 'basic writers' to refer to university students traditionally placed in remedial composition courses" (Bartholomae, "Inventing" 136).

"For the time being, let me suggest that 'basic writers' are those who are least well prepared for college . . . their salient characteristic is their 'outlandishness'--their appearance to many teachers and to themselves as the students who are most alien in the college community" (Bizzell, "What Happens" 294).

c) "Not only do medical metaphors dominate the pedagogy (*remedial, clinic, lab, diagnosis*, and so on), but teachers and administrators tend to discuss basic-writing students much as doctors tend to discuss their patients, without being tinged by mortality themselves and with certainly no expectations that questions will be raised about the state of *their* health" (Shaughnessy, "Diving" 297).

"The words basic writing helped usher in a national enthusiasm for meeting the needs of underprepared students. The new term inspired research as well as

renewed interest in teaching young men and women with adult interests but weak writing skills" (Troyka 3).

"The teaching of basic writing occupies a peculiar position in composition studies. It is the specialty of some of the leading figures in composition studies and, simultaneously, the province of teachers and students placed at the bottom the of the academic institutional hierarchy" (B. Horner 199).

d) David Bartholomae, Patricia Bizzell, Lisa Ede, Theresa Enos, Andrea Lunsford, Mike Rose, Mina Shaughnessy, Lynn Quitmann Troyka  
**Believing Game -**

a) Peter Elbow's term that describes the acceptance of an idea without argument and skepticism and that was coined in 1973 in his text *Writing Without Teachers*. The purpose of this stance is to evaluate fairly another's perspective instead of making hasty and ill-found judgments. The successful player attempts to "get inside the head" of those with different opinions in order to understand their point of view. Elbow associates the term with femininity because, as he infers, the qualities needed to play the believing game--patience, commitment, nonaggression--are traits traditionally assumed to be feminine. Along the same line of thought, this game is often associated with collaborative learning, which is often considered a feminine way of learning. The believing game is the opposite of the "doubting game," but Elbow explains that both games are necessary and important to the search for truth.

While Elbow's definition is extremely positive and agreeable, Susan Jarratt, in her 1991 article "Feminism and Composition: The Case for Conflict," criticizes it for its potential to silence women and other minorities. A feminist critique of the term suggests that by encouraging women and other minorities to play the believing game in the classroom, the teacher unfairly asks them to accept sometimes derogatory and even violent ideas and responses. Thomas O'Donnell, in his 1996 article "Politics

and Ordinary Language: A Defense of Expressivist Rhetorics," reevaluates the "believing game" in light of composition's more social perspective, claiming that it can be seen as a call to respect the multi-cultural voices of the classroom.

b) "It is a way of coming up with right answers" (Elbow, *Writing* 76).

"a genuine . . . embracing of the perspective and assumptions of other inquirers as the basis for further relations" (North 371).

c) "It is this sort of generous and deliberate misreading -- readings in which we go beyond the words' literal meanings to try to draw out possibilities in a text, to imagine what the text might be trying to become -- that is the basis of . . . Elbow's 'believing game'. . ." (Tobin 26, discussing reading student essays).

"I tend to see Elbow's 'believing game,' . . . as a full acknowledgment of, a full response to, the authority of individual speakers and writers to produce meaningful samples of what native speakers--and the *community* of native speakers--do with their words . . ." (O'Donnell 433).

"Working against the standard teaching and writing practices of the literary criticism he inherited, Elbow encourages participants in the 'believing game' to give up the aggressive, combative, argumentative rigidity required for the 'doubting game' . . . In doing so, they leave themselves open . . ." (Jarratt, "Feminism" 110).

d) Peter Elbow, Susan Jarratt

#### **Big Four -**

a) Albert Kitzhaber's title for Adams Sherman Hill, Fred Newton Scott, Barrett Wendell, and John Franklin Genung, who were writers of the most influential **current-traditional textbooks in the composition field from the late 1800s to the early 1900s**. Many of their ideas still influence classrooms today. The "big four" have been criticized for emphasizing rules, grammar, and "the right way to write." They are also criticized for assuming a rational and knowable reality in which the writer attempts to mirror this reality in words.

Recently, though, composition scholars are challenging this harsh criticism by arguing that, in some cases, the “big four’s” textbooks do not represent their classroom practices and that they came to reject the rule-based practices they once advocated. For example, Donald Stewart (1979, 1985) and James Berlin (1984) urge a re-evaluation of Fred Newton Scott, arguing that his views of composing differed from the **current-traditional** views of his time. Kitzhaber himself argues that of the four, Scott was the most “original” thinker, seeing writing instruction as more than simply a focus on grammatical correctness. Thomas Newkirk (1991) proposes that Barrett Wendell also tackled rhetorical issues more complex than stylistics. Kitzhaber uses the term “big four” in his influential 1953 dissertation, *Rhetoric in American Colleges, 1850-1900*, first published in 1990.

b) “[Albert] Kitzhaber identifies four rhetoricians--Adams Sherman Hill, Barrett Wendell, John Franklin Genung, and Fred Newton Scott, whom he subsequently refers to as the ‘**big four**’--who through the textbooks they published did the most to shape the theory and practice of composition teaching in the last third of the century” (Varnum 43).

c) “Of the textbook authors that Kitzhaber calls “**The Big Four**” of the late nineteenth century--Barrett Wendell, John Genung, Adams Sherman Hill, and Fred Newton Scott (who wrote his texts in collaboration with Joseph V. Denney)--all had implicitly accepted the modes [of discourse] by 1894, and by 1895 all except Wendell were using them as important parts of their texts” (Connors, “Rise and Fall” 447).

“The most influential current-traditional textbooks ever written are among the most pedantic and intellectually poverty-stricken examples of the tradition. I refer specifically to some of the textbooks composed by the ‘**big four**’” (Crowley, *Methodological* 140).

d) John Genung, Adams Sherman Hill, Albert Kitzhaber, Fred Newton Scott, Barrett Wendell

### **Boylston Professorship -**

**a)** A Harvard professorship of rhetoric and oratory established in 1804 through money left to Harvard by Nicholas Boylston, a Boston merchant. Though Boylston died and left the money to Harvard in 1771, the professorship was not established, partly because of the Revolutionary War, until the early 1800s. John Quincy Adams served as the first Boylston professor beginning in 1806, during the time that he was U.S. senator for Massachusetts. Reverend Joseph McKean was appointed as the second in 1809, followed by William Ellery Channing (1819-1851), Francis James Child (1851-1876), and Adams Sherman Hill (1876-1904).

Initially, the duties of the Boylston professor included instruction of undergraduates in speechmaking and of upper-level students, graduates and the general public in classical rhetoric and oratory. During Channing's professorship, composition was included in the position, with a shift from emphasis on oratory, but Child switched emphasis again, with his interest in literature. In the late nineteenth and early twentieth century, beginning with Hill's professorship, classical training in oratory became less popular, and the Boylston chair became part of the English department. By the 1890s, the professorship was relieved of instruction in written composition after a recommendation by a Harvard committee (Murphy 5). Eventually then, the emphasis on rhetoric and composition was lost, leaving basically a professorship of literature. (See Corbett "What is being Revived?" and Reid "The Boylston Professorship of Rhetoric and Oratory, 1806-1904: A Case Study in Changing Concepts of Rhetoric and Pedagogy.")

**b)** "The rules and regulations for the professorship, endowed in 1771 with fifteen hundred pounds by the will of Nicholas Boylston, and established in 1804 by the President and Fellows of Harvard College, required that as a part of his duties the holder of the chair deliver to the resident graduates and upper-class undergraduates a



series of lectures on rhetoric and oratory, based upon 'the models of the ancients'" (Auer and Banninga in Adams 2).

"This, the most famous chair of rhetoric in America, was made possible by a grant from Nicholas Boylston, a wealthy Boston merchant, in 1771 and was formally activated in 1806" (Corbett, "What" 169).

c) "The history of the Boylston Professorship at Harvard University is virtually a paradigm of the history of English departments themselves" (James Murphy 4).

"In my discussion I shall treat the Statute of the Boylston Professorship as marking the initial assimilation into the academic tradition of certain ideas in eighteenth-century rhetoric that seem to me to be essential, constitutive elements in the idea of composition" (Ohmann, *English* 99).

"We can see the change that has obtained between 1840 and 1890: From an honored professoriate, the Boylston Chair has descended—even in the mind of the Harvard president—to the status of an academic sweatshop, which wears out its people like ball bearings, which then have to be replaced" (Connors, "Overwork" 111).

d) Boylston Professors; see above for first five

CCCC (Four C's or 4 C's) / CCC -

a) CCCC, also written as Four C's and 4 C's, stands for Conference on College Composition and Communication, an organization and an annual conference for those whose interests are in the field of composition studies. The origins of CCCC can be traced to the 1948 NCTE conference where the discussion about the growing student population in American universities and thus in first year English classes refused to end. Richard Lloyd Jones (1992) explains that those attending were "desperate" because of the increase in enrollment and had little idea of how to deal practically with the large number of students, many underprepared, in the

required composition classroom. This conversation began in a session entitled "Three Views of Required English," that was chaired by John Gerber, soon to become the first chair of CCCC. Session participants encouraged Gerber to call another meeting, and, in the spring of 1949, the conversation continued at an NCTE-sponsored conference specifically on first year English. As David Bartholomae (1989) explains, this is considered the first meeting of CCCC even though the organization was not yet official. In November 1949, NCTE approved, although initially on a trial basis, Gerber's request that those interested in first year English have their own organization. This signaled not a break with NCTE, but an extension of the parent group's focus and signified the growing strength of composition studies as a field. George Wykoff, also a contributing participant in the 1948 discussion, was the second chair of the new organization. CCCC publishes a quarterly journal entitled *College Composition and Communication* (CCC), which, like the organization itself, focuses mostly on issues relating to composition instruction on the college level.

b) "an organization whose original concern, as [Jane] Peterson notes, was the pedagogical issue of what to do with first year English" (Ray 3).

"our forty-year-old professional organization and home" (Lunsford, "Composing" 76).

"The CCCC has provided a forum for members to talk about their needs and professional concerns: the development of writing abilities in students, the status of writing teachers, the need for strong, professional graduate training in rhetoric and composition, and the development of a body of scholarship about writing" (D'Angelo 423).

c) "CCCC was born out of the need to have a certain kind of discussion that existing venues were not making possible (not NCTE, not MLA). In fact, 4C's could

be said literally to begin in conversation that would not fit into the 1948 annual meeting of NCTE" (Bartholomae, "first year" 39).

"CCCC is an appropriate forum. We have been in the forefront of academic challenge for almost half a century, and we have adapted well—often like canaries in a mine providing early warning or trouble to our more esteemed colleagues" (Lloyd-Jones, "Who" 496).

"Changes within the discipline will succeed, finally, only to the extent that the actions (curricular, pedagogical, and institutional) initiated by individual members of the profession are supported by professional associations like CCCC, MLA, and NCTE" (Slevin, "Depoliticizing" 15).

d) The past chairs of CCCC include John Gerber (1949 & 1950), George S. Wykoff (1951), Harold B. Allen (1952), Karl W. Dykema (1953), T.A. Barnhart (1954), Jerome W. Archer (1955), Irwin Griggs (1956), Francis Shoemaker (1957), Robert E. Tuttle (1958), Albert R. Kitzhaber (1959), Glen Leggett (1960), Erwin R. Steinberg (1961), Frances E. Bowman (1962), Priscilla Tyler (1963), Robert M. Gorrell (1964), Richard S. Beal (1965), Gordon Wilson (1966), Richard Braddock (1967), Dudley Bailey (1968), Wallace W. Douglas (1969), Ronald E. Freeman (1970), Edward P.J. Corbett (1971), Elisabeth McPherson (1972), James D. Barry (1973), Richard Larson (1974), Lionel Sharp (1975), Marianna W. Davis (1976), Richard Lloyd-Jones (1977), Vivian I. Davis (1978), William Irmischer (1979), Frank D'Angelo (1980), Lynn Quitman Troyka (1981), James Lee Hill (1982), Donald Stewart (1983), Rosentene Purnell (1984), Maxine Hairston (1985), Lee Odell (1986), Miriam T. Chaplin (1987), David Bartholomae (1988), Andrea Lunsford (1989), Jane E. Peterson (1990), Donald McQuade (1991), William W. Cook (1992), Anne Ruggles Gere (1993), Lillian Bridwell-Bowles (1994), Jacqueline Jones Royster (1995), Lester Faigley (1996), Cynthia Selfe (1997), Victor Villenueva (1998).

## **Carnival -**

a) Bakhtin uses the term in reference to the carnivals of the Middle Ages and Renaissance. For Bakhtin, these carnivals allowed the people, mostly from the underclass, to rebel momentarily against social conventions and the class and financial hierarchies that structured society. As Bakhtin explains, in medieval times, carnival offered a "second world and a second life" for the people in which to participate during certain times of the year. Play, mockery, inversion, laughter, and profanity are all elements in Bakhtin's carnival. In composition studies, the concept of carnival can be used to describe a resistance to dominant discourses, or a playful, even subversive, use of language. The term is useful in feminist and Marxist works because it implies inversion of hierarchies and ridicule of traditional icons of respect. In composition studies, the term most frequently appears in the late 1980s and early 1990s with the field's emphasis on social theories and critical pedagogy.

b) "Carnival, which for Bakhtin is the purest expression of popular culture, features the inversion of normal hierarchies and the exchange of established social roles" (Ewald, "Writing" 333).

"the place where hierarchy is suspended and with it the distance between people" (Lamb 15).

c) "Carnival is not a spectacle seen by the people; they live in it, and everyone participates because its very idea embraces all the people . . . It has a universal spirit; it is a special condition of the entire world, of the world's revival and renewal, in which all take part" (Bakhtin, *Rabelais* 7).

"Similarly, the concept of 'carnival' -- necessary rebellion and subversion -- corroborates a feminist agenda of social, linguistic, and political rebellion" (Halasek 67).

"The carnival features of active participation, free and familiar contact among people, and a playful, familiar relation to the world are also prominent and positive

features of writing workshops. Profanation, however, is not a prominent characteristic of workshops" (Lensmire 375-6).

d) Mikhail Bakhtin

**Cognitive Process Theory -**

a) A theory of the writing process with roots in cognitive psychology, especially in the theories of Jean Piaget and Jerome Bruner. Cognitive process theorists study the mental steps individual writers go through to write texts and often present writing as a problem-solving activity. Most assume that once these processes are discovered, they can be taught. Cognitive process theory research, based on social science and psychological models, is often conducted by the **protocol method** and focuses on discovering the mind's activities during the writing process. In composition, this theory emerged in the early 1970s, due largely to Janet Emig's study, *The Composing Process of Twelfth Graders* (1971). Other early cognitive research includes Sondra Perl's "The Composing Process of Unskilled College Writers" (1979), Emig's "Writing as a Mode of Learning" (1977), and Nancy Sommers's "Revision Strategies of Student Writers and Experienced Adult Writers" (1980).

In 1981, Linda Flower and John R. Hayes published their influential article "A Cognitive Process Theory of Writing" in which, based upon protocols of writers' mental activities during writing, they devised a cognitive process model that stressed that the composing process was hierarchical, goal-directed, and recursive. Flower and Hayes' model raised hopes among composition scholars and teachers that the writing process could be defined and that a proven method for effectively teaching writing could be developed.

In the early 1980s, when cognitive process theory was at its height of popularity, reservations about the method began to surface. Patricia Bizzell objected to the method's lack of social emphasis as early as 1982 ("Cognition, Convention,

and Certainty: What We Need to Know about Writing"). Bizzell faults Flower and Hayes (and other "inner-directed" theorists) for separating the thinking process from writing, and for seeing students' problems with writing as cognitive deficiency. Bizzell argues instead that such problems result from social differences and are the result of **discourse community** membership, or lack thereof. In general, critics of the cognitive approach, including many **social constructionists**, argue that cognitive theory ignores the influence of the social environment on writing and assumes that writing is solely an individual act. Some also point out that Flower and Hayes' model assumes unchanging cognitive activities even when the writing assignment changes, and others question the validity of the protocol methodology.

While scholarship on the cognitive process continued in the 1980s, the focus began to shift to social contexts by the middle 1980s. In 1989, Linda Flower, in "Cognition, Context, and Theory Building," defends her work in cognitive process, disagreeing with those who call for an abandonment of cognitive theory and arguing instead for a theory of the writing process that combines a cognitive and contextual perspective. Flower continues this call for a "social cognitive" perspective in later work, as do other scholars such as Deborah Brandt (1992) and Karen Schriver (1989). Such a view attempts to combine the benefits of both the social and cognitive approaches, arguing that one perspective by itself is incomplete.

b) "Our cognitive process theory rests on four key points . . . 1. The process of writing is best understood as a set of distinctive thinking processes . . . 2. These processes have a hierarchical, highly embedded organization . . . 3. The act of composing itself is a goal-directed thinking process . . . 4. Writers create their own goals in two key ways: by generating both high-level goals and supporting sub-goals which embody the writer's developing sense of purpose, and then, at times by changing major goals . . . (Flower & Hayes, "Cognitive" 366).

"[cognitive process]: the operation of the mind conceived as a system working to gather information from outside of itself, sift, store and retrieve it in some way, sort and arrange it [to] meet various criteria, and eventually transform it into words on a page that accomplish some set of goals" (North 245).

c) "The difference between saying that language has a social context and that language is a social construct defines a key difference between cognitive and social constructionist work in composition" (Bruffee, "Social Construction" 784).

"Using results from think-aloud protocols, the cognitive process model attempts to show how writers bring complex and recursive mental activities to bear on composing" (Brand 439).

"Currently, our competing images of the composing process reflect a cognitive/contextual polarization that seems to shrink understanding and threatens to break up our vision of writing into floating islands of theory" (Flower, "Cognition" 282).

d) Carol Berkenkotter, Janet Emig, Linda Flower, John Hayes, Sondra Perl, Nancy Sommers

#### **Collaboration -**

a) Collaboration in the classroom can mean many things, from peer review to multiple-authored essays. Some argue that small group collaboration frees students from the teacher's final authority, and that collaboratively, they feel free to challenge teacher authority. Other scholars argue that all writing is collaborative in that writers are always responding to and are influenced by what has been said and anticipating future discussion of their topic. According to Kenneth Bruffee, the "basic idea" of collaborative learning was developed in Britain during the 1950s and 1960s. The motivation for the method of teaching in Britain, Bruffee explains, was political—a democratic move. In her 1987 book, Anne Ruggles Gere, however, traces the roots of collaborative writing to the eighteenth and nineteenth centuries (*Writing Groups*).

Where one traces the origin of collaborative writing, however, often depends on how one defines it. Yet, regardless of the origin, collaboration did not largely influence American higher education pedagogy until the 1980s.

Kenneth Bruffee has led the call for a collaborative approach to composition since the 1970s. In his influential articles, "Writing and Reading as Collaborative or Social Acts" (1983), "Collaborative Learning and the 'Conversation of Mankind'" (1984), and "Social Construction, Language, and the Authority of Knowledge: A Bibliographical Essay" (1986), Bruffee uses Thomas Kuhn's and Richard Rorty's theories of the social nature of knowledge as a basis for his idea of the social nature of writing. Bruffee argues that collaborative learning is the "natural" extension of this philosophy in the classroom.

As with all pedagogical practices and theories once seen as a panacea, collaboration has undergone some critique. For example, initially, collaboration in composition included the idea of **consensus** or agreement among group members, but critics including Greg Myers (1986) and John Trimbur (1989), argue that the requirement of consensus necessarily silences difference. Insistence on consensus can be seen as emulating the power structures existing outside the supposedly egalitarian collaborative classroom. In a 1989 article, David W. Smit questions Bruffee's and other political - minded scholars' claims that collaboration in the classroom can lead to a more egalitarian, critically aware society. Scholars also point out that when collaboration "works" it works well, but that it must be carefully planned for progress to result. For example, Sue Hum Yin, in her 1992 article "Collaboration: Proceed with Caution," reminds instructors that traditional education has not prepared students to accept and succeed in collaborative classrooms. (See also Harvey Weiner [1988] and Irene Clark [1993]).

Collaborative learning is frequently discussed in contexts of feminism. Some feminists argue that women, in general, learn and work better in a collaborative



situation. Carol Gilligan's *In a Different Voice* (1982) and Mary Field Belenky, Blythe McVicker Clinchy, Nancy Rule Goldberger, and Jill Mattuck Tarule's *Women's Ways of Knowing: The Development of Self, Voice and Mind* (1986) are popular studies often cited as supporting this view. In her study, Gilligan concludes that women often make decisions based on relationships, and Belenky et al. find that women learn better in a collaborative, cooperative setting, as opposed to a competitive one.

While the practice and theory of collaboration in composition is quite widespread, not all in the academy follow this view. As Lisa Ede and Andrea Lunsford recognize in their preface to *Singular Texts/Plural Authors* (1990), collaboration in publishing can be a problem in larger academic circles as collaborative authorship is not highly regarded by all tenure and promotion committees. In composition studies, the term appears frequently, often in titles of special collections, as the focus of special journal issues, and in calls for conference papers. While used in composition conversations beginning in the early 1970s, "collaboration" becomes a key term beginning in the 1980s.

b) "a generic term, covering a range of techniques that have become increasingly visible in the past ten years, practices such as reader response, peer critiques, small writing groups, joint writing projects, and peer tutoring in writing centers and classrooms . . . By shifting initiative and responsibility from the group leader to the members of the group, collaborative learning offers a style of leadership that actively involves the participants in their own learning" (Trimbur, "Collaborative" 87).

"the institutionalized counterpart of the social or collaborative nature of knowledge and thought, [which] is not merely a helpful pedagogical technique incidental to writing. It is essential to writing" (Bruffee, "Writing" 165).

c) "On the whole, women work better in collaborative situations. . . . When we do make the educational environment more collaborative, I think we'll *all* be happier in schools -- men as well as women" (Belenky, interviewed by Ashton-Jones and Thomas 34).

"Collaborative learning is messier in practice than in theory; no one can 'live' the theory as clearly as the model suggests" (Wiener 246).

"Even if we grant the tenets of social construction, however, it is not at all clear that collaborative methods best implement that philosophy. . . . By the definitions of social construction, all pedagogies use language socially, and the collaborative theorist must demonstrate how collaborative methods more closely model the 'real world' than other pedagogies" (Smit, "Difficulties" 49-50).

"In terms of composition pedagogy, as John Schilb points out, we usually associate the term 'collaboration' with something that is *good* for students--people who espouse collaboration in our profession are the 'good guys' . . . (Irene Clark 519).

d) Carol Berkenkotter, Pat Belanoff, Kenneth Bruffee, Lisa Ede, Peter Elbow, Anne Ruggles Gere, Andrea Lunsford, Harvey Weiner;; for critiques, see, for example, David Smit, Greg Myers, John Trimbur

### **Consensus -**

a) A term with disciplinary origins in philosophy and history of science, but adopted into composition vocabulary in the early to middle 1980s for discussion of social construction and collaboration. Common use of the term refers to a community's agreement about accepted commonplaces such as rules, beliefs, and discourse. According to scientific philosopher Thomas Kuhn, through consensus, the scientific community determines scientific "truths," and according to philosopher Richard Rorty, consensus is the way that all discourse communities regulate their

conventions. In association with collaborative learning, the term refers to negotiation among group members that results in a collective decision.

Ideally, the decision reached by consensus fairly represents all members' ideas and judgments, but, as critics, especially Marxists and feminists, point out, this is not always the case. For example, Greg Myers argues in his 1986 article, "Reality, Consensus, and Reform in the Rhetoric of Composition Teaching," that consensus, as defined above, restricts individualism and silences minority voices. These critics redefine the term to include conflict, differences and disagreements, and by the late 1980s and into the 1990s, "consensus" is most often used with a recognition that "dissensus" should be valued and even encouraged in the composition classroom.

b) "Consensus . . . is intellectual negotiation which leads to an outcome (consensus) through a process of taking responsibility and investing collective judgment with authority" (Wiener 55 quoting John Trimbur).

"consensus, within the system as it is, must mean that some interests have been suppressed or excluded" (Myers, "Reality" 156).

c) "[the community's interpretive conventions] are not arbitrary because they are always conditioned by the on-going work in the community and sanctioned by consensus" (Bizzell "Cognition" 226).

"Of course, science does not operate as neatly as the scientific method suggests. Scientific knowledge results from a consensus-building enterprise that often consists of resistance and an ongoing process of negotiation" (Greene, "Toward" 157).

"When difference is stressed over consensus, however, what emerges, often with difficulty, and not always without anguish, is a profusion of voices, none of which claims authority over the others, but all of which claim a subjective space within the vacant statement of the classroom" (Walters 833).

d) Stanley Fish, Thomas Kuhn, Richard Rorty, and social constructionists such as Charles Bazerman, Kenneth Bruffee, Harvey Wiener; for critiques, see, for example, Greg Myers, Carol Stanger, John Trimbur

### **Contact Zones -**

a) A term that comes from linguistics and popularized by literary theorist and linguist Mary Louise Pratt in her 1991 article "Arts of the Contact Zone." She uses the term to describe the meeting, negotiation, and sometimes clash, of different cultures in a social space (Pratt 34). The term implies a valuing of difference as well as a recognition that the cultures that meet and clash are often unequal in power. However, in this meeting, it is not only the representative of the powerful culture that is changed or influenced; both cultural representatives are potentially impacted by this contact.

Composition studies adopted the term in the early to middle 1990s to refer to this meeting and clash of cultures within the composition classroom, within discourse, and within discourse communities. In this context, the concept of the contact zone implies a confrontation of difference (race, class, and gender) in the classroom, leading to a new understanding and social change. This concept also challenges the idea of a unified discourse community. Patricia Bizzell, in her 1994 article "'Contact Zones' and English Studies" argues for a restructuring of English departments based on the concept of contact zones, in which students would study literary texts in relation to the historical contact zone from which they emerge. Bizzell's suggested approach to literature would be a rhetorical one--a studying of literature as "efforts of rhetoric." In composition studies, the term has been most used as the topic of articles and presentations at significant conferences in 1994 and 1995, although the concept is still widely discussed in the late 1990s. Most of these discussions focus on the benefits of structuring the composition course around the concept of contact zones, although in the late 1990s, some scholars have critiqued

contact zone pedagogies for essentializing and failing to contextualize cultural differences (see, for example, Joseph Harris [1995, 1997] and Bruce Horner [1997]).

b) " social spaces where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power, such as colonialism, slavery, or their aftermaths . . ." (Pratt 34).

"those borderlands on the margins of communities in which it is conflict and difference that bind, but do not unite, participants" (Sullivan 427).

c) "In fact, life in the contact zone is by definition dynamic, heterogeneous, and volatile. Bewilderment and suffering as well as revelation and exhilaration are experienced by everyone, teacher and students, at different moments" (Lu, "Professing" 456).

"If we understand that we are teaching in, and about contact zones, Pratt suggests that we must stop imagining our job to be transmitting a unitary literature and literacy" (Bizzell, "Contact" 166).

"[The][f]irst intellectual move for those interested in composition studies is to explore collaboration/cooperation as principles, to construct a writing scene that is not a Hirschean shrine, an Elbowian soul search, or a Flower and Hayes storehouse, but a conversational grouping, a Burkean parlor or even a 'contact zone'" (Lunsford, "Intellectual" 72).

"And while expressivist pedagogies, for example, claim to remove the classroom from the operation of social pressures, contact zone pedagogies aim explicitly to identify those pressures within the classroom, re-imagined as a contact zone. Where these latter pedagogies can run into trouble, however, is in failing to recognize the operation of such pressures within individual student consciousness as well as within the classrooms, and in failing to recognize the contact zone itself . . . as an historically specific strategic response . . . (Horner, "Students" 516-17).

d) Mary Louise Pratt, social theorists including Patricia Bizzell, Andrea Lunsford, Min-Zhan Lu, and Richard Miller

### **Context Stripping -**

a) A term used by Elliot G. Mishler in his 1979 article "Meaning in Context: Is There Any Other Kind?" to describe and to criticize the tendency of experimental research in the social and behavioral sciences to disregard the subject's natural environment both in the experiment itself and in analyzing the results. The term often refers to experiments that apparently assume that the phenomenon is best tested in isolation and that general laws can be found and applied without regard to individual contexts. An assumption of context stripping experiments is that isolating the subject allows for purer results and, therefore, more true and useful information. The issue of context stripping questions the presumptions that general laws can be found that are applicable from context to context. In his article, Mishler discusses alternative research methods, such as **ethnomethodology** and a phenomenological approach, that attempt to take context into consideration.

Mishler's critique of context stripping influenced and signaled the increased use of descriptive studies, such as **ethnography**, in composition and the emphasis on providing "**thick description**" of the research site. In her 1982 article, "Inquiry Paradigms and Writing," Janet Emig, citing Mishler, also cautions against ignoring the effect of context on research.

b) "When researchers remove writers from their natural settings (the study, the classroom, the office, the dormitory room, the library) to examine their thinking processes in the laboratory . . ." (Berkenkotter, "Decisions" 156).

"Context stripping is a key feature of our standard methods of experimental design, measurement, and statistical analysis. To test the generality of our hypotheses, we remove the subjects of our studies from their natural social settings; their normal roles and social networks are left behind as they enter our experimental

laboratories, much as we leave our shoes outside on entering a shrine" (Mishler 2, with a tone of irony).

c) "A major reason for its [case study] lack of status was the domination in the post-World War II period by behaviorist psychology with its tenet that only large-scale experimental studies conducted under ostensibly controlled and context-stripped conditions provided validity and generalizability of findings" (Birnbaum and Emig 195).

"Mischler criticized the positivistic assumptions upon which experimentation is based; meaning is contextual, and to 'strip' the context, as experimental designs do, is to distort the phenomenon the researcher sets out to explain" (Newkirk, "Politics" 124).

d) Elliot G. Mishler, Janet Emig

#### **Conversation -**

a) Richard Rorty's term adopted from Thomas Kuhn and used by social constructionists to describe the way knowledge is made, or the way consensus is reached, in a community. This conversation can take place both internally in our thoughts or externally in speech and writing. According to Rorty, conversation is always on-going within a community. In Rorty's view, conversation continues smoothly without the need for corrective intervention. Left-wing critics disagree with Rorty's assumption that conversation flows smoothly; they argue that it includes social conflicts, struggle, and differences which are "normalized" or silenced in the process of conversation and consensus.

b) "a social constructionist code word to talk about knowledge and teaching and learning as social--not cognitive--acts. Knowledge is not the result of the confrontation of the individual mind with reality but of the conversation that organizes the available means we have at any given time to talk about reality" (Trimbur, "Consensus" 605).

c) "To see keeping a conversation going as a sufficient aim of philosophy, to see wisdom as consisting in the ability to sustain a conversation, is to see human beings as generators of new descriptions rather than beings one hopes to be able to describe accurately" (Rorty 379).

"Kuhn's lessons from the history of science suggested that controversy within the physical sciences was rather more like ordinary conversation . . . than the Enlightenment had suggested" (Rorty 322).

"When we ask students to engage in inquiry, to locate issues and conflict, or to enter the conversations of a discipline, we expect that they will be able to recognize and understand others' points of view and to adapt what they know, even transform their knowledge for knowledgeable readers. But our expectations may not be realistic . . ." (Greene, "Toward" 162).

d) Kenneth Bruffee, Richard Rorty, John Trimbur

#### **Critical Consciousness -**

a) A term developed by Paulo Freire to describe a goal of his **problem-posing**, liberatory pedagogy; the goal of which is to teach students to understand that they, through their use of language, make meaning. The term is developed in several of his publications, including *Pedagogy of the Oppressed* (1970) and *Education for Critical Consciousness* (1973). Critical consciousness refers to an awareness of how meaning is made through language as well as to an awareness of how meaning is made and maintained in a society for the benefit of the elite. With such a realization, changes can be made, and with a critical consciousness, one does not see the world or a certain situation as given and unchangeable but questions the dominant order and perceives how and why the majority accepts it. With critical consciousness, the oppressed can take action to correct injustices; without it, any action would be futile or would never even take place. According to Freire and other Marxist educators and social constructionist theorists, the purpose of education



is to create within students a questioning nature and critical consciousness so that they will not adhere passively to an inequitable social order. In composition studies, the term appears most frequently in the late 1980s and early 1990s. Composition scholars who have developed the term for the writing classroom include Ann Bethoff, Patricia Bizzell, William Covino, and Ira Shor.

b) "[awareness of] how these meaning-making processes are culturally constituted and, to be more precise, selectively constituted to maintain the social privileges of some groups and the disenfranchisement of others" (Bizzell, "Marxist" 54).

"Paulo Freire's term for the process of becoming aware of a culture's structure of domination and oppression" (Leverenz 298).

c) "It [the literature classroom] aims at creating a critical consciousness of the institution of literature, including its political manifestations in schools, literacy establishments, and the 'industry' of literature production and reception" (Knoblauch 135-6).

"Aronowitz and Giroux, while acknowledging the importance of critical consciousness, argue that false consciousness is not the best way to describe students' apparent unreflectiveness about large social and political forces controlling their lives" (Jarratt, *Rereading* 108).

"Hence, in writing courses, teaching our students to value convention alone may not lead to the kind of writing or learning that we want them to exhibit . . . . Rather, we may need to provide students the opportunity to develop a 'critical consciousness' (Freire) about discourse and its societal functions . . ." (Cooper & Selfe 850).

d) Stanley Aronowitz, Ann E. Berthoff, Patricia Bizzell, William Covino, Paulo Freire, Henry Giroux, Ira Shor

### **Critical Literacy -**

a) A term often used to describe the literacy program of Paulo Freire.

Critical literacy is also often described as a result or characteristic of a **critical consciousness** (see Ira Shor [1992]). Freire began teaching his literacy methods in the 1960s to Brazilian peasants. His pedagogy encourages social and political action in relation to the students' needs and realities and encourages students to question dominant ideology and to analyze seemingly politically neutral structures and everyday concepts that they may usually leave unexamined. A critical literacy values the knowledge, cultures, and experiences of the students, building on what they already know.

Freire's pedagogy has been adapted to the composition classroom. As opposed to "**cultural literacy**," critical literacy does not privilege dominant usages, meanings, forms, and accents. Instead, one practicing critical literacy would question why such meanings are given privilege in society and what is excluded by such privileging. In addition to questioning, the student would connect the questions and possible answers to his or her own situation. Through the development of critical consciousness, students come to see how language can be used as an instrument of oppression.

Generally, critical literacy has been applauded as a way to foster critical thinking and to teach rhetorical strategies in a social context; however, scholars have criticized the concept, especially its adaptation to American classrooms. Henry Giroux, a strong proponent of critical literacy, claims in his 1992 article "Paulo Freire and the Politics of Postcolonialism," that Freire's literacy pedagogy loses political insight when transferred to the western classroom. For Freire's critical literacy to remain effective, the instructor must recognize the historical and social situation from which it emerged. On the other hand, conservative critics see no place for critical literacy in the classroom, arguing that a pedagogy based on critical literacy often

intimidates students because of the instructor's overt political perspective and does not improve students' logic or writing ability. In composition studies, the term often appears as a key term in major publications and presentations in the late 1980s to the early 1990s, especially in 1992.

b) "At the core of [Freire's] notion of literacy is the insight that culture contains, not only a moment of domination, but also the possibility for the oppressed to produce, reinvent, and create the ideological and material tools they need to break through the myths and structures that prevent them from transforming an oppressive social reality" (Giroux, *Theory* 226).

"Habits of thought, reading, writing, and speaking which go beneath surface meaning, first impressions, dominant myths, official pronouncements, traditional clichés, received wisdom, and mere opinions, to understand the deep meaning, root causes, social context, ideology, and personal consequences of any action, event, object, process, organization, experience, text, subject matter, policy, mass media, or discourse . . ." (Shor 129).

"the ability to interrogate, challenge, complicate, transform, redefine, and elaborate ostensibly neutral social and institutional facts. This literacy requires the capacity for dialectical thinking, by positing knowledge-in-language as an ongoing critique, in which conclusions lead to further questions, oppositions, and relationships" (Covino, *Magic* 25).

c) "Increasingly, Freire's work has become the standard reference for engaging in what is often referred to as teaching for critical thinking, dialogical pedagogy, or critical literacy" (Giroux, "Paulo" 15).

"critical literacy develops from engaging a negative hermeneutic with what the dominant ideology offers to students as models of success and reward and from encouraging a utopian recovery of cultural capital that has been excluded from academic canons" (Bizzell, "Marxist" 63).

d) Ann E. Berthoff, Patricia Bizzell, William Covino, Paulo Freire, Henry A. Giroux, Ira Shor

### **Cultural Literacy -**

a) A term used by E.D. Hirsch and popularized in Cultural Literacy: What Every American Needs to Know (1987). (Hirsch developed the term earlier, in *The Philosophy of Composition* [1977], in "Reading, Writing Cultural Literacy" [1980], and in a 1981 conference presentation). Education secretary William Bennett, also integral in popularizing this concept through his 1986 paper "A Critical Look at Curriculum Goals," argued for a similar restructuring of educational curriculums based on a specific canon of knowledge. To be culturally literate, in Hirsch's use of the term, one should have at least some knowledge of a broad base of information that is commonly known by the general public. In his book, Hirsch makes a long list of items that the culturally literate person should know, including authors, poets, historical names and places.

The list has stirred controversy because it ignores information representative of women and other minorities. Many see it as an "elitist" form of literacy, valuing traditional canonical information while devaluing other forms of knowledge. Other composition scholars object to Hirsch's use of the term because they argue that it limits students' education to a mere absorption of knowledge and acceptance of the dominant culture, without the need for critical thinking (see, for example, Patrick Hartwell's article "Creating a Literate Environment in first year English: Why and How" [1987]).

Some scholars in composition studies have used the term in a broader context to refer to a multi or popular cultural literacy or to the social nature of all literacy. In her 1988 article "Arguing About Literacy," Patricia Bizzell argues for a rhetorical view that recognizes the "cultural" in all literacies and that takes history and social context into consideration. Many conference presentations, especially between 1988

and 1991, call for a multi-cultural literacy. In composition studies, the term "cultural literacy" was a main focus of more than thirty major conference presentations or publications, mostly between 1987 and 1991.

b) "lies above the everyday levels of knowledge that everyone possesses and below the expert level of knowledge known only to specialists. It is that middle ground of cultural knowledge possessed by the 'common reader'" (Hirsch 19).

"This concept suggests that all literacy is in fact cultural literacy--that is, that no symbol system in and of itself induces cognitive changes. A cultural context is necessary to invest the features of the system with meaning" (Bizzell, "Arguing" 144).

c) "One reason why recent conservative attacks on teaching have met with success is that they have claimed to provide students access to power--usually in some form of 'cultural literacy' -- that an emphasis on individual growth and expression cannot offer" (Harris, "After Dartmouth" 643).

"We should not be 'naive' about the power or the ingenuity of those in the school setting who want things to remain just as they are: advocates of a 'cultural literacy' . . . including the Department of Education, who want to use myths of monolithic culture and the American melting-pot to ensure the suppression of appeals for institutionally sanctioned diversity . . ." (Knoblauch, "A Response" 182-3).

d) William Bennett, E.D. Hirsch

#### **Current-Traditional Rhetoric -**

a) A term coined by Daniel Fogarty in *Roots for a New Rhetoric* (1959). Fogarty uses the term to describe the "present-day traditional form" of Aristotelian rhetoric. According to Fogarty, current-traditional rhetoric emphasizes grammar, syntax, mechanics, and spelling. It also focuses on the modes of discourse (exposition, description, argumentation, narration). Richard Young helped

popularize the term in composition studies through his 1975 conference presentation and 1978 article "Paradigms and Problems: Needed Research in Rhetorical Invention." Young used the term to refer to the accepted philosophy of many writing programs before 1963, when, according to many scholars, the "paradigm shifted" to process theories of writing. The turn from current-traditional methods was in response to the realization that current pedagogical methods were not meeting students' needs. The term often refers to ineffectual pedagogy and an over-emphasis on editing and on the final written product.

According to James Berlin (see especially *Rhetoric and Reality* [1987]), current-traditional rhetoric was appropriated into the American university system by Harvard and has been the dominant method of writing instruction in the twentieth century. The history of current-traditional rhetoric can be traced to eighteenth-century **Scottish Common Sense Realism** and more specifically to the philosophies of George Campbell, Hugh Blair, and Richard Whately, who saw truth as existing in the external world, independently of the human mind. In Scottish realism, a strong emphasis is placed on "correct" style and "proper" usage and on polishing the written product instead of examining the writing process.

Current-traditional pedagogy has been criticized for denying the writer's voice and for doing little or nothing to improve students' writing. One of the strongest criticisms against the pedagogy is its neglect of **invention**. Most of the teacher's emphasis is on surface correctness and form. The five-paragraph theme is a current-traditional product, and in the classroom, the teacher represents a strict authority figure, the one who has the "right" answers. Many modern composition textbooks are criticized for relying on current-traditional thought (see Crowley's 1986 article "The Current-Traditional Theory of Style: An Informal History" and Berlin and Robert Inkster's 1980 article "Current-Traditional Rhetoric: Paradigm and Practice").

The term often stands for what is negative in composition studies and is used as a point of contrast to show how the field has progressed and to argue for process approaches to composing. It is also a part of James Berlin's taxonomy of four dominant pedagogical theories (see "Contemporary Composition: the Major Pedagogical Theories" [1988]). Berlin equates "current-traditional" with "positivism." In composition studies, the term appears most often between 1980 and 1994.

b) "The overt features, however, are obvious enough: the emphasis on the composed product rather than the composing process; the analysis of discourse into words, sentences, and paragraphs; the classification of discourse into description, narration, exposition and argument; the strong concern with usage . . . and with style . . . the preoccupation with the informal essay and the research paper; and so on" (Young, "Paradigms" 31).

"its [the current traditional paradigm's] adherents believe that competent writers know what they are going to say before they begin to write. . . . They also believe that the composing process is linear . . . Finally, they believe that teaching editing is teaching writing" (Hairston, "Winds" 78).

c) "In blaming current-traditional writing instruction for the hatred students felt toward writing and for their poor writing skills, we have almost defined ourselves as the 'saviors' of students--and of learning in general" (Payne 101).

"The philosophy of language preached by current-traditional textbooks is suited, at best, for quite restricted kinds of technical writing. At worst, it hinders students from using language as an exploratory or rhetorical medium" (Crowley, "Current-Traditional" 247-8).

"Once we abandon the current traditional rhetoric's notion of writing as a neutral, apolitical skill, we must recognize that discourse is inseparable from institutions, from organizational structures, from disciplinary and professional

knowledge claims and interests, and from the day-to-day interaction of workers" (Herndl 353).

**d)** Aristotle, John Genung, Adams Sherman Hill, Fred Newton Scott, and Barrett Wendell (the "big four"), Alexander Bain; for critiques, see, for example, James Berlin, Sharon Crowley, Daniel Fogarty, Maxine Hairston, and Richard Young, who developed the term for composition studies

#### **Dartmouth Seminar -**

**a)** Fully titled the Anglo-American Seminar on the Teaching and Learning of English, this three-week seminar held at Dartmouth College in Britain during the summer of 1966 is often credited for significantly contributing to the "paradigm shift" from product to process emphasis in writing instruction, as explained in Maxine Hairston's 1982 article, "The Winds of Change." The conference, funded by the Carnegie Corporation, was attended by fifty leading composition teachers and scholars from Britain and America. The conclusion reached by most participants was that student-oriented, collaborative workshops should replace traditional teacher-controlled, skills oriented classrooms.

The theme of the conference was the question "What is English?" Although the conference has been widely praised, some critics of the conference and its results feel the original question was not answered or that the answers have not been sufficiently applied to composition classes (see, for example, Sharon Hamilton Wieler, "Empty Echoes of Dartmouth" [1988]). As composition studies began to adopt social constructionist theories, the methods upheld at Dartmouth came under scrutiny because of participants' reliance on and confidence in **expressive** theories of writing. As early as 1971, Ann Berthoff criticized the conference for focusing solely on expressive writing ("The Problem of Problem Solving"). Dartmouth, a key



historical event in composition studies, was most discussed in the late 1960s and 1970s.

b) "where, in a month of debate, fifty participants managed to hammer out a list of eleven points which mix philosophy, politics, and pedagogy, as well as two books (John Dixon's Growth Through English and Herbert J. Muller's The Uses of English) and some thousand pages of working papers (Working Papers of the Anglo-American Conference of the Teaching of English)" (North 93).

"A major event that encouraged the shift of attention to the process of writing . . . the participants de-emphasized the formal teaching of grammar and usage in the classroom and emphasized having children engage directly in the writing process in a non-prescriptive atmosphere" (Hairston, "Winds" 77).

c) "Is the influence of Dartmouth waning? . . . Will the renewed emphasis on testing at all levels, the popular appeal of the Bloom-Hirsch call for cultural-heritage, information-transmission pedagogy, and the comfortable inertia of tradition divert us from 20 years of efforts to implement post-Dartmouth pedagogical developments in our classrooms?" (Hamilton-Weiler, "Empty Echoes" 41).

"[Ann] Berthoff's objection to the Dartmouth Conference is that it divided the use of language into two unrelated areas: communication and expression" (Berlin, *Rhetoric* 176).

"You may remember that the theme song of the Dartmouth Conference was, 'What is English?' That kind of questioning gets us nowhere; it is neither pragmatic nor scientific" (Berthoff, *Making* 74).

d) Maxine Hairston and others who saw evidence of a paradigm shift in the field of composition studies

#### **Dialogic/ Dialogue -**

a) A term that describes the language theory of Russian literary critic and philosopher Mikhail Bakhtin. He develops his dialogic theory in his early works *The*

*Formal Method in Literary Scholarship* (first printed in 1928, translated to English in 1978) and *Marxism and the Philosophy of Language* (first printed in 1929, translated in 1973), but his most recognized discussion of dialogics is in his later *Rabelais and His World* (first published in 1965, translated in 1968) and *The Dialogic Imagination* (first published in 1975, translated in 1981). According to Bakhtin, language acts are social and contextual acts, and therefore, writing is not produced in a vacuum, but responds to and anticipates other voices in that conversation. Multiple, diverse, and conflicting voices interact to create knowledge and to question existing knowledge. Bakhtin contrasts dialogics' acceptance of and need for contrasting views with rhetoric's insistence on a "right" and "wrong." Dialogics includes connotations of activity, growth, and change, and is made up of agreement and argument, questions and ridicule. Dominant ideology and subversion are two sides of dialogue. Users of language, texts and words themselves are dialogic in that they interact with and respond to previous and future writers, speakers, texts and words. Paulo Freire also adapts this term to his liberatory pedagogy, encouraging students to take part in dialogic learning or in dialogue.

In composition studies, the term is most used from the late 1980s to the middle 1990s, not surprising since social theories of composing were coming to popularity during these years. Judith Goleman's 1986 article "The Dialogic Imagination: Something More Than We've Been Taught" is one of the first in composition studies to use dialogics as a key term. The concept of dialogics has been used to justify various composition pedagogies and theories, and the term can mean a variety of things to different scholars. Some in composition, Lisa Ede and Andrea Lunsford (*Singular Texts/Plural Authors* [1990]) for example, have used Bakhtin's dialogics to support their view that all writing is in some way collaborative. Goleman uses dialogics to argue for ethnography as a method of composition research. Don Bialostosky ("Liberal Education, Writing, and the Dialogic Self"

[1991]) uses the concept to argue for a composition pedagogy that cultivates a recognition of various voices instead of a focus on only academic discourse.

Feminists often claim the term as an alternative to traditional, hierarchical rhetorics and ways of knowing (see, for example, Dale Bauer's *Feminist Dialogics: A Theory of Failed Narrative* [1988]). On the other hand, Robert Connors, in a 1996 article, attempts to problematize "dialogic, feminist, and 'subversive'" methods in the classroom because they pose problems for male students ("Teaching and Learning as a Man").

Additionally, advocates of **writing across the curriculum** use the term to encourage interaction among different disciplines and different literacies and between students and professors (see, for example, Catherine Blair Pastore's 1988 article "Opinion: Only One of the Voices: Dialogic Writing Across the Curriculum," and Marilyn Cooper's 1994 article "Dialogic Learning Across Disciplines"). Computers and advanced technology are also seen as tools leading to a more dialogic, interactive classroom. As indicated by the above examples, "dialogics" is a popular term in composition studies, found in journals, books and major presentations approximately sixty times between 1966 to 1996.

b) "the name for this social imbrication of voice and response" (Nealon 131).

". . . for dialogue (in the Bakhtinian sense) is a cooperative and constructive activity that leads to a new and heightened understanding of the issue at hand" (Halasek 68).

c) "The word, breaking through to its own meaning and its own expression across an environment full of alien words and variously evaluating accents, harmonizing with some of the elements in this environment and striking a dissonance with others, is able, in this dialogized process, to shape its own stylistic profile and tone" (Bakhtin, *Dialogic* 277).

"The problem for male students is that many do not come to dialogic collaboration easily, or come to it at all, and if egalitarian, communitarian, consensus-based collaboration is part of a teacher's expectations of group work, male students will consistently disappoint" (Connors, "Teaching" 154).

"dialogic writing necessarily evades the consistency, coherence, and blindness of an insistent 'thesis'" (Covino, "Defining" 120).

"It follows, then, that what we call consciousness is dialogic through and through, that the self is an event of language experience, and that neither consciousness nor emergent selfhood are able to attain the kind of crowning moment after which it may be said that this or that person is developmentally *finished*" (Farmer 308).

d) Mikhail Bakhtin, Paulo Freire, advocates of collaborative and social theories of composition

#### **Discourse Community -**

a) In a broad sense, the term implies a group who share similar ideas, attitudes, assumptions, and values, and whose language use is also defined by similar conventions. The community regulates what is and is not acceptable language use for its members. It is possible, and probable, to belong to different discourse communities. This does not, however, imply that one can pick and choose discourse community membership at will; one's social, economic, and professional position is often a defining factor in who belongs to which discourse community.

Some scholars, especially in the 1980s and 1990s, have argued for a pedagogy based on the concept of discourse communities. Patricia Bizzell's "Cognition, Convention, and Certainty: What We Need to Know About Writing" (1982) and David Bartholomae's "Inventing the University" (1985) are two early articles influential in arguing for a pedagogy based on teaching discourse conventions. Such a pedagogy focuses on the idea of community and the social

nature of language and denies existence of transcendent truth or reality, which proponents see as constituted in and by the language of a discourse community. The goal of such a pedagogy is to make evident the assumptions governing writing in different discourse communities. The teacher does not teach these conventions as "correct" or "preferable" but as conventions that the student will need to recognize to participate within a certain academic or professional community.

The concept of discourse community has been important in studies of writing in nonacademic settings as scholars explore how organizational context influences writing choices. In the classroom, many supporters of **writing across the curriculum** advocate studying and teaching discipline-specific discourse conventions because such an approach will allow the students to understand how language works in their discipline, to participate in the conversations, and even to change the conventions when they no longer suit their communities' needs. Critics of this pedagogy worry that students will be assimilated into an **academic discourse community** and forfeit their former community ties. Also, in the 1990s, scholars, including Joseph Harris and Lester Faigley, have critiqued the concept of community, pointing out that community implies the exclusion of minority or dissenting voices. Discourse community is a key term in social theories of writing, and has been often used from the middle 1980s to the late 1990s. (See also **academic discourse** and **academic discourse community**).

b) "a social group that pursues its common purposes through linguistic activity that operates according to conventionalized norms of the sort that can be studied, learned and taught" (Crosswhite 4).

"The established discourse community that is the focus of most research is analogous to what Sartre calls a collective, a group that is not a community but rather a collection of individuals whose actions are regulated by the rules and structures of the group" (Cooper, "Why" 203).

"A discourse community would be a group of people who are held together by shared values and discursive practices. But evidently the postmodern subject makes such community impossible" (Bizzell, "The Prospect" 39).

c) "Since any effort to assess writing skills necessarily makes certain assumptions about a writer's discourse community, the ultimate context for assessment must be the writer's discourse community and the communities in which that writer wishes to participate" (Faigley et al., "Assessing" 90).

"In contrast to [Lucille Parkinson] McCarthy's picture of an environment with clear boundaries between discourse communities, Joseph Harris argues that the distinctions among differing communities are not so definite" (Doheny-Farina, *Rhetoric* 295).

d) Patricia Bizzell, David Bartholomae, Lester Faigley, Joseph Harris

#### **Double-Voicedness -**

a) A term developed by Mikhail Bakhtin in his collection of essays *The Dialogic Imagination* (published 1975, translated 1981). Bakhtin uses the term to describe the style of the novel and to differentiate it from that of poetry which he called "single-voiced." Double-voicedness is the inclusion of another's words, or style of words, into the discourse without quotations or recognition that the words are not the author's. These different voices are **dialogic**, and stand unreconciled in the text. Double-voiced writing recognizes the diversity and many layers of meaning found in language, and in Bakhtin's theories, the author works with these multiple meanings and voices to create a work unique to the genre of the novel. When applied to composition theory, the term refers to those essays in which different discourses are evident; for example, a double-voiced essay would be one in which resonances of both academic discourse and the language common to a particular social class or ethnic community are evident. As John Edlund points out, while the multiple voices are controlled by the novelist, they are not completely controlled by

the student writer (61). Scholars also use the term “multi-voiced” to refer to this concept or to the *many* voices or discourses evident in a piece of writing. In composition studies, Bakhtin's work is most often referenced between 1987 and 1996.

b) "It serves two speakers at the same time and expresses simultaneously two different intentions . . . there are two voices, two meanings and two expressions" (Bakhtin, *Dialogic* 324).

"a transformation that Bakhtin describes as occurring when individuals are submerged in a diverse social and linguistic milieu, as part of the ongoing process of 'becoming'" (Ritchie, "Beginning" 168).

c) "The student text I discussed above contains clear examples of hybrid constructions and heteroglossia, the double-voiced discourse that Bakhtin attributes to the novel. In the student texts, however, the multiple voices are not entirely under the author's control" (Edlund 61).

"This double-voicedness makes its presence felt by the novelist in the living heteroglossia of language, and in the multi-linguagedness surrounding and nourishing his own consciousness; it is not invented in superficial, isolated rhetorical polemics with another person" (Bakhtin, *Dialogic* 326-7).

d) Mikhail Bakhtin

### **Doubting Game -**

a) A term developed by Peter Elbow in 1973 along with its companion and opposing term "**believing game**." "Doubting game" refers to meeting ideas and opinions of others with arguments and criticism instead of acceptance and provisional belief. The term is usually associated with conflict, competition and masculinity, and is often used in opposition to the "believing game." Generally, women are assumed to feel uncomfortable playing the doubting game, and proponents of collaborative learning often see it as disruptive of the collaborative process. Not all critics agree

that the doubting game is always negative. Elbow himself contends that the doubting game is powerful and important in the search for truth but that it must be "played well" and played alternatively with the believing game.

Feminists have also questioned the negative connotations of the term and have, to some extent, redefined it. As feminism was influenced by poststructuralism and social construction, feminists argued against essentialist views of "feminine" and "masculine." Such views are reflected in the reevaluation of conflict or disagreement in the classroom, as feminists began to question whether "feminine" values of acceptance, patience, nurturing always helped women teachers and students and whether such qualities were essentially "feminine." Some, however, find the doubting game a productive check on its opposite, the believing game. Similarly, Susan Jarratt ("Feminism and Composition: The Case for Conflict [1991]), drawing on the work of bell hooks and Kathleen Weiler, sees the place for "productive conflict" in the classroom.

b) "seeks truth by indirection--by seeking error" (Elbow, *Writing* 148).

"one-sided, combative form of discourse: one that completely shuts out any opposing view" (Jarratt, "Feminism" 117).

c) "For entrance into the intellectual world, we tend to require willingness to play the doubting game. This would be alright if we also required willingness to play the believing game . . ." (Elbow, *Writing* 175).

"We associate competitiveness--winning--with the doubting game, but competitiveness destroys the doubting game; competitiveness makes it a poor game for getting at the truth. Winning an argument and achieving a more comprehensive view of what's true are not the same" (Belenky, interviewed by Ashton-Jones and Thomas 36).

d) Peter Elbow, Susan Jarratt



### **Dramatistic Pentad -**

a) A heuristic developed by Kenneth Burke in A Grammar of Motives (1945) and A Rhetoric of Motives (1950) for critically analyzing the motives of all human action, including language use and thought. The method consists of five prompts or areas for question--act, agent, scene, agency, and purpose--and thus the method is called a pentad (although, later, Burke added a sixth term to the heuristic--attitude). The five terms are worded in language of drama and of action, themes of Burke's philosophies, and are intended for the analysis of literary texts as well as human relations. Basically, the dramatistic terms ask the questions what, who, where, when,, how, and why. In the field of composition, Burke's heuristic is used mainly as a prewriting or invention technique. The term appears most often in composition studies beginning in the late 1970s. Anticipating and responding to composition studies' interest, Burke, in a 1978 *College, Composition, and Communication* article, explains his pentad within the context of composition.

b) "Act, Scene, Agent, Agency, Purpose. Although, over the centuries, men have shown great enterprise and inventiveness in pondering matters of human motivation, one can simplify the subject by this pentad of key terms, which are understandable almost at a glance" (Burke, *Grammar*, excerpted in Bizzell and Herzberg 992).

"The heart of the method is a pentad of heuristic probes--act, scene, agent, agency, and purpose--for analyzing human motives and motifs in human experience, which, broadly construed, include virtually everything we think and do . . . the pentad is an aid in discovering the essential features of the behavior of groups or individuals" (Young, "Paradigms" 37).

"a heuristic for interrogating the immediate situation in order to impute motives for individual language acts" (Cooper, "Ecology" 368).

c) "The five terms . . . become the 'pentad' for examining human motivation dramatically, in terms of action and its ends" (Lindemann, *Rhetoric* 50).

"Kenneth Burke, however, whose pentad structure of act, agent, agency, purpose, and scene is a continual assertion of the importance of the various elements of the dramatic context of discourse, maintains the central importance of man as a symbolic act" (W. Horner 174).

d) Kenneth Burke

#### **Ecological Model of Writing -**

a) The term is used in composition studies to indicate the need for a rhetoric that considers the broad context of the rhetorical situation. Richard M. Coe used the term in his 1975 CCC article "Eco-Logic for the Composition Classroom," in which he argued for a rhetoric that emphasizes "wholeness" and "system interrelations instead of analytic separations." Marilyn Cooper develops this metaphor for composition in her article "The Ecology of Writing," which appeared in *College English* in April 1986. Cooper sees the ecology, the study of the relation of an organism to other organisms and to its surroundings, as a helpful model for composition studies. She reacts against **cognitive process models** of writing that position the writer as solitary, untouched by the social situation in which he or she writes. Her model is based on the idea that texts are social activities and that these activities are shaped not only by the writer's immediate context but also by a larger social group of other writers, readers, and social systems, such as textual and cultural norms. Those writers and readers who recognize the larger context, can possibly challenge contextual norms. In a 1993 national conference presentation, Coe discusses the ecological metaphor in relation to teaching genre, arguing that genres need to be taught in relation to the context in which they develop and exist. Reflecting societal concerns, terms related to the environment drifted into composition studies' vocabulary, especially in the 1980s.

b) "What I would like to propose is an ecological model of writing, whose fundamental tenet is that writing is an activity through which a person is continually engaged with a variety of socially constituted systems" (Cooper, "Ecology" 367).

"Our traditional rhetoric reflects the logic which dominated Western science and culture from the early-seventeenth through the mid-twentieth centuries. That logic was precisely the opposite of an eco-logic: far from being designed for understanding wholeness, it was a set of methods for reducing wholes into component parts, which could then be arranged in order and analyzed individually" (Coe, "Eco-Logic" 232).

c) "The ecological model usefully complicates the learning and teaching of writing because it reminds us of the social context in which all writers work" (Lindemann, "Three" 9).

"The 'ecological' or social or collaborative model focuses on writing in situations in which authors actually *do* know their audiences and will, in fact, receive feedback from them during their writing process" (Fulkerson, "Composition" 416).

d) Richard M. Coe, Marilyn Cooper

### **Egocentrism -**

a) A term used by cognitive-development psychologist Jean Piaget in his studies of child logic and language use (*The Language and Thought of the Child* originally published in 1926 and *The Child's Conception of Space* with B. Inhelder, 1956). In his study, Piaget divides the types of children's language into two groups: socialized and egocentric. In egocentric speech, the child makes no effort to adapt his talk to the needs of a listener; often the talk is about the child himself. Piaget divides this type of speech into three categories: In *repetitive* speech, children repeat words and syllables for the mere enjoyment of hearing themselves speak, with no thought to a listener. In *monologue*, the child "thinks out loud" with no attempt to address an audience. In *collective monologue*, children speak to someone, but this

audience is not expected to understand or even respond. The presence of another serves only as a stimulus for the child to speak. Piaget used the term *egocentrism* to describe the inability of the children exhibited in these three modes of speech to "de-center," to see beyond their own frame of reference and recognize the perspective of the receiver of their message. Russian psychologist Lev Vygotsky calls this concept "inner speech" (*Thought and Language* 1962, originally published in 1934). While the term has acquired negative connotations, Piaget and Vygotsky described it as a stage in the development of communication abilities.

While Piaget and Vygotsky focused their research on spoken communication, egocentrism has been adopted in composition studies in discussions of cognitive processes and audience awareness. In 1968, James Moffett, in *Teaching the Universe of Discourse*, claimed that egocentrism has a part in ineffective written communication, and in 1978 Barry Kroll, in "Cognitive Egocentrism and the Problem of Audience Awareness in Written Discourse," proposed and tested the hypothesis that egocentrism is more apparent in children's written communication than in their spoken communication because writing entails greater cognitive demands. He concludes that writers who are cognitively able to see beyond their own personal perspective are likely to exhibit audience awareness in written communication. This cognitive perspective moves audience analysis further from the study of demographic features of the audience toward the study of mental processes of the writer.

The concept of egocentrism was much discussed in composition studies in the late 1970s. In *Errors and Expectations* (1977), Mina Shaughnessy discusses the "egocentricity" of the beginning writer, and in 1977 Linda Flower introduced her term "writer-based prose," referring to egocentric writing ("Problem Solving Strategies and the Writing Process" with John Hayes). Flower further developed and popularized the concept of egocentrism with her 1979 article "Writer-Based Prose: A Cognitive Basis for Problems in Writing," in which she argues that students'

problems with writing could be linked to their lack of awareness of audience. She coined the term writer-based prose to refer to egocentric writing or writing that does not consider the reader's needs. By Flower's terminology, **reader-based prose** is more mature writing that meets the needs of the reader, and with the help of the instructor, students can turn their egocentric, writer-based prose into prose that is effective and reader-based. Others have also explained the problem that basic, or inexperienced, writers have in meeting their audience's needs as egocentric (see, for example, Andrea Lunsford's 1979 article "Cognitive Development and the Basic Writer").

Recent research questions the role of egocentrism in these problems, problematizing instead the nature of the writing task and the social context in which the writer writes. James L. Collins and Michael M. Williamson ("Assigned Rhetorical Context and Semantic Abbreviation in Writing" [1984]) propose that specific assignments may lead to egocentric writing. In his 1987 CCCC presentation, Joseph Harris argues from a social perspective that egocentric language does not indicate a cognitive failure on the writer's part but shows the difficulty in entering an unfamiliar **discourse community**. Recent social theorists point out that the concept of egocentrism implies that if the student would work harder and revise better, the writing problem could be remedied. Such theorists see writing "problems" in relation to social issues and contexts (see, for example, essays in Theresa Enos' 1987 edition *A Sourcebook for Basic Writing Teachers*). In composition studies, the term is often used in major journals and presentations beginning in the late 1970s through the early 1980s and then again in the late 1980s.

b) "Ego-centric language is, as we have seen, the group made up by the first three of the categories we have enumerated -- *repetition*, *monologue*, and *collective monologue*. All three have this in common that they consist of remarks that are not addressed to anyone, or not to anyone in particular, and that they evoke no reaction

adapted to them on the part of anyone to whom they may chance to be addressed" (Piaget 35).

"Even college-age students, who are presumably 'decentered' and relatively proficient oral communicators, may fail, when writing, to consider their readers' needs and expectations. Often this failure has been characterized as 'egocentricity'" (Kroll, "Rewriting" 121).

"the degree to which a person is unable to perceive the perspective and feelings of others" (Greenberg 194).

c) "It is clearly a natural, less cognitively demanding mode of thought and one which explains why people, who can express themselves in complex and highly intelligible modes, are often obscure. Egocentric expression happens to the best of us; it comes naturally" (Flower, "Writer-based Prose" 84).

"Our studies lead to the conclusion that perhaps researchers (and teachers) evoke a tendency toward 'egocentric, context-dependent, dialogic' writing when they assign tasks that call for rather specialized writing that is simply too difficult for some writers to produce in isolation from necessary contexts" (Collins and Williamson 295).

"It is important to note that egocentrism does not imply selfishness; rather, it refers to a natural stage in a child's acquisition of communication skills" (Ede, "Audience" 145).

d) Jean Piaget, basic writing theorists, cognitive development theorists

#### **Elaborated Code -**

a) A term used by Basil Bernstein, a British educational sociologist, in *Class, Codes, and Control* (volume one was published in 1971, volume two in 1973, and volume three in 1975) to describe a type of speaking or writing characterized by complicated sentence structure, a broad vocabulary, and context-independence. According to Bernstein's research, working class children seldom developed this

code at home while middle class children did. He found that the elaborated code is normally used by the middle classes, whose family life is often "person-oriented" with emphasis on personal responsibility instead of on strict authority structures. Thus when entering school, children with an elaborated code are at an advantage. They are able to work with syntactic abstractions and varied sentence structures as well as to distance themselves from the words they use and the context in and of which they speak. According to Bernstein, students using this code will be receptive to loosely structured classroom techniques such as collaborative learning and workshopping. Bernstein defines the "restricted code" in opposition to the elaborated.

In composition studies, the terms have been used to recommend a pedagogy that teaches the elaborated code to those who have not learned it at home. In a controversial article, John Rouse (1979) criticizes, based on Bernstein's codes, the work of Mina Shaugnessy, arguing that her approach to **basic writing** instruction harmfully "socializes" basic writers and "ignores" Bernstein's explanation of students' problems (see Gerald Graff's (1980) and Patricia Harkin's (1991) refutations of Rouse's argument). In "Class, Codes, and Composition: Basil Bernstein and the Critique of Pedagogy" (1988), Myron Tuman links Bernstein's work to composition's recent emphasis on acknowledging social and historical factors that influence composition theory and pedagogy. Tuman argues that compositionists' dedication to nonauthoritarian, student-centered, process pedagogies may not be "liberating" for all students, but could actually be a form of "domination" for those not socialized to thrive in "nontraditional" classrooms.

While Bernstein's work does explain certain problems students have in writing classes, some scholars propose that the cause and effect relationship between socioeconomics and language ability is not as simple as he suggests. For example, in "Reflections on Class and Language" (1982), Richard Ohmann argues that language

choices are influenced by the specific context, which may call either for a restricted code, an elaborated code, or a combination of the two.

b) "a syntax which generates a large number of choices" (Bernstein 152).

"includes more adjectives, adverbs, prepositions, complex verbs. It facilitates distinctions of all sorts, in particular logical ones . . . users distance themselves more from the immediate situation and from the content of their talk, through abstraction, through passives, through expressions of probability, through suppositions . . . through questions and refusals to commit themselves quickly to definite interpretations of ambiguous experience" (Ohmann, "Reflections" 6).

c) "Schools in the industrial society take people away from their familiar, intimate places and require them to make their meanings plain to everyone, to work with an elaborated code. Usually the middle-class child has learned those speech forms and habits of mind needed for success in school and the outside world, . . . but the lower-class child may not have been socialized in the same advantageous way" (Rouse 5).

"For Rouse, the elaborated code is the speech of alienated humanity in a fallen capitalist world; to teach it is therefore a form of oppression" (Graff 854).

"Partially in response to this criticism, Bernstein has gradually modified his claims, generally in the direction of a more complex (and less clear) correlation between socioeconomic class and the use of restricted and elaborated codes" (Fox 71).

d) Basil Bernstein

**Emic / Etic -**

a) The terms are often used in discussions of case studies or ethnographies. In research, the term "emic" means an "insider's" point of view, or the point of view of those in the culture or environment being studied. In ethnographies and case studies, often the researcher may choose to study a culture by becoming a



participant, not only an outside observer, in the culture in order to gain an “emic” perspective. A popular example in composition is the **teacher-researcher**, whose subject may be her own classroom. The term describes the role that the researcher takes in relation to the subject of study, and it connotes an empathy and understanding of the subject of study. It is contrasted with the “etic” perspective, or the “outsider’s” point of view. “Etic” refers to the perspectives, preconceived notions, and expectations that the researcher brings to the research environment. If the researcher does not adopt an emic perspective, these preconceived notions can distort the outcome of the study.

In composition studies, the terms have been discussed in conjunction with descriptive research, most often in the late 1980s and 1990s as **ethnography** gained popularity as a method of composition research. During these years, many researchers have striven for contextual description and a critical awareness of their own “location” (cultural, political, gendered) in relation to the subject of study. By examining the etic attitudes and personal positions they bring to their study, researchers hope to gain access to a more emic perspective and thus to gain deeper insight into their subject.

b) “the insider’s perspective and beliefs . . .” (Zaharlick and Green 215, describing **emic**).

“outsider’s perspective . . .” (Zaharlick and Green 215, describing **etic**).

“At the root of most ethnographic research is the native’s perspective (the **emic** perspective), usually accessible to ethnographers through fieldwork” (Moss 157).

“The journalist often writes from the outsider perspective, quoting insiders. The fieldworker must combine an outsider’s point of view with an insider’s perspective. Anthropologists use the term **emic** to mean the insider perspective and **etic** to refer to that of the outsider” (Chiseri-Strater & Sunstein 14).

c) "Case study research . . . builds an 'emic' reconstruction of the respondents' constructions in contrast to an 'etic' one that would reinforce a positivist's *a priori* inquiries" (Bridwell-Bowles 106).

"One version of the argument in anthropology marches to the tune of emic and etic--the former emphasizing folk concepts and the latter stressing those of the ethnographer" (Agar 45).

d) ethnographers and other descriptive researchers

### **Engfish -**

a) A term coined by Ken Macrorie in 1970 to describe the "overdone," stilted, "dishonest" prose that Macrorie found students (and professors) to be writing on a regular basis. The reason for this lifeless language, he concluded, was the lack of respect teachers showed for students' own voices. To combat Engfish, Macrorie urged freewriting and "honesty" in writing. While no one would object to Macrorie's critique of stiff, difficult prose, some critics, especially social constructionists, object to the concept of a true voice or the implication that one can write successfully only in a true voice--that writers cannot write in many and varied voices, depending on the context. William E. Coles, Jr. uses the term "**themewriting**" to describe this same prose.

b) "the bloated, pretentious language I saw everywhere around me, in the students' themes, in the textbooks on writing, in the professors' and administrators' communications to each other. A feel-nothing, say-nothing language, dead like Latin, devoid of the rhythms of contemporary speech" (Macrorie, *Uptaught* 361).

"An individual style that avoids cliché, jargon, and stereotypes is preferable to pretentious or derivative language (Macrorie calls it "**Engfish**")" (Lindemann, "Three Views" 8).

c) "The sign of Engfish is not merely a big vocabulary; it is marked also by dishonest or empty use of words, either to mislead so that real truth may be hidden or to obfuscate so that the writer's ignorance won't show" (Crowley & Redman 280).

"Provocative' topics stimulate cant and cliché; they breed Engfish; they lead to debate, which is by no means dialectic" (Berthoff, "Is Teaching" 754).

"Macrorie's 'natural voice' versus 'institutional-Engfish voice' pair does not ring so 'true' anymore, now that natural voices seem themselves shot through with cultural conditionings" (Hill 108).

d) Ken Macrorie

#### **Environmental Mode of Instruction -**

a) A term developed by George Hillocks, Jr., in his research during the early and middle 1980s and popularized in *Research on Written Composition: New Directions for Teaching* (1986). Hillocks' purpose was to examine recent empirical research in composition, extending Richard Braddock, Richard Lloyd-Jones, and Lowell Schoer's *Research in Written Composition* published in 1963. Hillocks analyzed approximately two thousand studies conducted from 1963 (the publication date of Richard Braddock, Richard Lloyd-Jones, and Lowell Schoer's *Research in Written Composition*) to 1982. He then conducted extensive meta-analysis on sixty studies from his analysis.

According to Hillocks' meta-analysis of experimental research, the environmental mode is the most effective mode of composition instruction, as opposed to three other categories of instruction, including the presentational, natural process, and individual modes. The environmental mode describes a teaching method in which lectures and teacher-led discussion are minimal, while group work and student interaction occupy most of the class time. Often the students' work serves as topic of discussion. While traditional lectures are not characteristic of this mode, the teacher does provide clear and specific objectives for each class. Ideally,

the teacher offers some structure, but does not stifle the students' own interests. Grammar is not emphasized in this method, though Hillocks sees work on the sentence level as useful.

Hillocks' work has been criticized and debated. An often cited criticism is that of Arthur Applebee (1986), who questions the distinctions between Hillocks' modes of instruction, arguing that the environmental mode is simply a structured version of the process method of instruction. Alan Purves (1988) also expresses similar concern over Hillocks' labels and categorizations. Perhaps because of these problems with categorization, Hillocks' label of "environmental" writing has not caught on in composition studies, as, for example, the "current-traditional" and "expressive" have. The environmental mode of instruction is mostly discussed in reference to Hillocks' work.

b) "teaching that creates environments to induce and support active learning of complex strategies that students are not capable of using on their own" (Hillocks, "Teaching" 55).

"[pedagogical approaches] with specific objectives and which engage students in specifiable processes" (Newkirk, "Politics" 125).

c) "Hillocks found that an environmental mode and a focus on inquiry were the most beneficial pedagogies for improving writing" (Smit, "Difficulties" 54).

*"Research on Written Communication* generally avoids the use of obvious metaphors, though it cannot entirely do so. Hillocks' favored mode of instruction, the 'environmental' mode, for instance, depends not only on the results of meta-analysis but also on the metaphoric implications of the term 'environmental' for its persuasive impact" (Ede, "Teaching Writing" 124).

d) George Hillocks, Jr.

### **Essentialism (anti-essentialism) -**

a) A term used by Stephen Resnick and Richard Wolff in *Knowledge and Class: A Marxian Critique of Political Economy* (1987) to define the assumption that every object, being, or circumstance can be explained by determining the causes of the event or of the effect. The opposite of essentialism is anti-essentialism, the refusal to see a phenomenon as the result of only one or a few effects. Unlike an essentialist, an anti-essentialist will recognize the complexities and not reduce an event to the product of simple cause and effect. The meaning of the term is similar to that of Stanley Fish's term "foundationalism" except that "essentialism," according to Patricia Harkin ("Bringing Lore to Light" [1991]), connotes a less than innocent, possibly intentional, reductionism. In many uses, however, the term does appear to be used interchangeably with "foundationalism."

Harkin uses the term in her argument for a reevaluation of practitioner's lore. She argues against the tendency, especially with composition's embrace of theory, to discredit lore, proposing that it is "anti-essential," refusing to reduce complex situations to cut-and-dry, "scientific" cause and effect relations. The term is also used to refer to stereotypical definitions of "masculine" and "feminine"; many poststructuralists, social constructionists, and feminists argue that such assumptions (for example, that women are innately emotional) are grounded in essentialism. An anti-essentialist would see character traits as the result of many undefinable variables, including, but not limited to, culture, class, gender, and race.

In most cases, "essentialism" is the negative term, and anti-essentialism the positive. This is not always the case, however, as feminists, including Diana Fuss (1989) and Gayatri Chakravorty Spivak (*The Post-Colonial Critic* [1990]), have proposed a positive or "strategic" use of essentialism. Fuss sees essentialism as a stage that disenfranchised groups go through in finding identity and in gaining political consciousness. For Spivak, essentialism is unavoidable in discourse;

therefore, the critic's responsibility is to use essentialism strategically in critical analysis, always aware that the argument stands on an essentialist premise.

An application of Spivak and Fuss's ideas to the composition classroom is found, for example, in Donna Qualley's 1994 article in which she argues that one of her first year composition students should begin her study of feminism from an essentialist perspective, in order to form a collective feminist identity, before recognizing the different kinds and views of feminism. In composition studies, the terms essentialism and anti-essentialism appear most frequently in the 1990s.

b) "presumption . . . that any apparent complexity--a person, a relationship, a historical occurrence, and so forth--can be analyzed to reveal a simplicity lying at its core . . . is the presumption that among the influences apparently producing any outcome, some can be shown to be inessential to its occurrence while others will be shown to be essential causes" (Resnick & Wolff 2-3).

"The foundationalism that for Fish is merely naive becomes for Resnick and Wolff an 'essentialism' that is reductive in a particularly dangerous way" (Harkin, "Postdisciplinary" 133).

c) "In other words, when we stop talking about a split world--a world possessing an intrinsic nature set apart from an internal realm of mental states--and, instead, start talking about how we employ our vocabularies, we can get beyond essentialism and stop imagining that words possess a transcendental essence beyond the everyday pragmatic uses we give them" (Kent, "Talking Differently" 261):

"But it is not possible, within discourse, to escape essentializing somewhere . . . In deconstructive critical practice, you have to be aware that you are going to essentialize anyway. So then strategically you can look at essentialisms, not as descriptions of the way things are, but as something that one must adopt to produce a critique of anything" (Spivak 51).

d) Stephen Resnick and Richard Wolff, feminists, social constructionists

## **Ethic of Care**

a) A term made popular after social scientist Carol Gilligan used it in her influential book *In A Different Voice* (1982). By focusing her study on women, Gilligan re-evaluates Lawrence Kohlberg's proposal of a moral hierarchy favoring men (1958, 1981). Kohlberg's six stages of moral development are based on his analysis over twenty years of eighty-four boys, yet he claims universality for his study. Subsequent studies indicated that those groups not included in Kohlberg's study, especially women, do not often reach the highest stage of moral maturity in which moral decisions are made based on abstract ideals of justice and rights.

In her study, Gilligan found that while men tend to make moral decisions according to a hierarchy of justice, or morality of rights, women often made such decisions based on the specific context and on relationships involved. Such moral decision making she calls an "ethic of care" and claims that this perspective stems from women's traditional role as caregivers. Kohlberg's hierarchical stages of development, Gilligan argues, undervalue women's perspectives and the importance of care in moral decision making. Nell Noddings and Mary Field Belenky, Blythe McVicker Clinchy, Nancy Rule Goldberger and Jill Mattuck Tarule in *Women's Ways of Knowing: The Development of Self, Voice, and Mind* (1986), further develop this idea.

Gilligan's alternate scheme of moral development has been welcomed as a model to inform composition courses. Informed by Gilligan's work, David Bleich, in *The Double Perspective* (1988), proposes that the cognitive approach reflects an individual approach to language learning, not one that emphasizes relationships and context--elements of a feminine mode of thinking. As an alternative, Bleich argues for a social approach to language instruction. Especially in the middle 1980s and early 1990s, composition scholars have argued for additional assignments that do not reward only objectivity and linear narrative, but that value "feminine" perspectives

and approaches and explore gender differences (see, for example, Pamela Annas's "Style as Politics: A Feminist Approach to the Teaching of Writing" [1985], Elizabeth Flynn's "Composing as a Woman" [1988], and Catherine Lamb's "Beyond Argument in Feminist Composition" [1991]). Gesa Kirsch and Peter Mortensen (1993) propose a definition of classroom authority that is informed by an ethic of care. Later arguments question this "feminine" approach to composition, cautioning that environment, not only gender, must be considered (see, for example, Susan V. Wall's "Rereading the Discourses of Gender in Composition: A Cautionary Tale" [1995]).

b) "Epitomized early on in Creon's battle with Antigone, men within the long tradition of Western rationality have often deemed moral decisions based in the value that one should not harm friends and family -- Gilligan's "ethic of care" -- as lacking in objectivity and compromised in refusing impartiality" (Swearingen 126).

"While an ethic of justice proceeds from the premise of equality--that everyone should be treated the same--an ethic of care rests on the premise of nonviolence--that no one should be hurt" (Gilligan 174).

c) "Operating under the guidance of an ethic of caring, we are not likely to find abortion in general either right or wrong. We shall have to inquire into individual cases" (Noddings 87).

"An ethic of care, we argue, presents one possibility for rethinking notions of objectified, stable, autonomous authority" (Mortensen and Kirsch 557).

d) Mary Belenky et al., Elizabeth Flynn, Gesa Kirsch & Peter Mortensen, Carol Gilligan, Nell Noddings

### **Ethnography / Ethnographers -**

a) A descriptive experimental method used in the social sciences, especially in anthropology, and derived from phenomenological thought in which the researcher studies a person or group of people in their own environment. Context is of extreme



importance in obtaining valid and reliable results; therefore, the researcher goes to the subject instead of requiring the subject to come to the laboratory. In addition to the actual study, researchers produce an interpretative account of their observations, and, as in phenomenology, many different interpretations of an ethnographic account are common and even encouraged. A purpose of ethnographic study is to learn about another culture while gaining insight into one's own. Those who practice ethnography as a means of research are called ethnographers. Margaret Mead's studies offer examples of early ethnography, and the work of anthropologist Clifford Geertz, especially *The Interpretation of Cultures* (1973), is integral to modern uses of ethnography and of composition's adoption of the method. Examples of ethnographic studies include Shirley Brice Heath's study of working and middle class families in the Carolina Piedmont (*Ways with Words: Language, Life, and Work in Communities and Classrooms* [1983]), and Stephen Doherty-Farina's study of collaborative writing in a computer software company ("Writing in an Emerging Organization" [1986]).

Ethnography became important in composition beginning in the 1980s, with the field's emphasis on social theories of writing. Early articles on the subject include Martha King's 1978 "Research in Composition: A Need for Theory," in which she called for more emphasis on context in composition research, and specifically for ethnographic research; in 1981, Kenneth Kantor et al., published "Research in Context: Ethnographic Studies in English Education." In addition to serving as a research method for composition scholars, ethnography can be a tool for composition students. Many argue that using ethnography as a research method in the classroom allows students authority over their work, possibly minimizing the student/teacher hierarchy. Others point out that such an approach stimulates student interest in their topics. Additionally, advocates of ethnography in the classroom value the method's focus on the students' experiences and argue that it encourages

personal reflection as well as social criticism. Some propose that an ethnographic approach should replace the traditional research paper. (For more discussion of how ethnography is incorporated into the classroom, see articles by Thomas Recchio [1991], William Wright [1991], Wendy Bishop [1994], Patricia Roberts and Virginia Pompei Jones [1995], and Matthew Wilson [1995]).

Though introduced early, the term was used most often in composition scholarship from 1988 to 1995. The emphasis on ethnographic research in composition studies can be seen as a reaction to disillusionment with more "scientific" research, such as **protocol analysis**. Though very popular in the early 1980s, by the middle 1980s, protocol research was widely criticized for disrupting the natural environment of the subject studied and for drawing conclusions based on artificial context. In contrast to protocol research, ethnography attempts to maintain the natural environment of the research subject.

Problems with ethnographic studies include their context-dependence, which makes questionable the application of ethnographic results to general situations other than the particular one studied. Researchers also often have problems blending with the culture they are studying in a way that will not cause the subjects to change their normal behavior.

b) "Drawing on the theories and methods of educational sociology, anthropology, applied linguistics, and communications, ethnographers attempt to observe and describe phenomena in the contexts in which they actually occur" (Greenberg 200).

"a qualitative research method that allows a researcher to gain a comprehensive view of the social interactions, behaviors, and beliefs of a community or social group. In other words, the goal of an ethnographer is to study, explore, and describe a group's culture" (Moss 155).

c) "What the ethnographer is in fact faced with . . . is a multiplicity of complex conceptual structures, many of them superimposed upon or knotted into one another, which are at once strange, irregular, and inexplicit, and which he must contrive somehow first to grasp and then to render" (Geertz 10).

"[ethnographers must be] concerned about how the parts (pieces of a culture) relate to the whole culture, how the differing views, methods, theories, and data interact as the study progresses, and how ethnography fits into the larger context of ethnology, the cooperative study of cultures" (Bridwell-Bowles 107, referring to an explanation given by Amy Zaharlick and Judith Green).

"Ethnographic methodology in the 1970s and 1980s has been used to examine the immediate communities in which writers learn to write--the family and the classroom" (Faigley, "Competing" 536).

"One especially powerful way to have students reflect on their experience is through teaching methods of ethnography. . . . In short, the students experience research as a moving negotiation between what one once knew and what one is learning" (Roberts & Jones 538).

d) Wendy Bishop, Linda Brodkey, Clifford Geertz, Shirley Brice Heath; ethnographic studies have been done by researchers such as Elizabeth Chiseri-Strater, Stephen Doheny-Farina, Donald Graves, Kenneth Kantor, Dan Kirby and Judith Goetz, Lee Odell and Dixie Goswami, Carol Talbert .

**Etic (see emic) -**

**Expressionism (or Neo-Platonism) -**

a) A term used by James Berlin in "Contemporary Composition: The Major Pedagogical Theories" (1982) to describe one of four pedagogical theories he finds in the modern composition classroom. Those who hold this theory are called Expressionists. (Those who hold the other dominant pedagogical theories are labeled by Berlin as **Neo-Aristotelians** or **Classicists**, **Positivists** or

**Current-Traditionalists, and New Rhetoricians**). He uses the term again in his 1988 article, "Rhetoric and Ideology in the Writing Class," as one of three rhetorics that influence current composition (the others are cognitive psychology and social epistemic). Expressionism and Neo-Platonism are the terms that he uses to describe the pedagogical theory that arose in reaction to the current-traditional pedagogical theory. Expressionism, according to Berlin, can be traced to American Transcendentalism and even back to Plato. It gained widespread support after the **Dartmouth** seminar, where participants emphasized the advantages of writing instruction guided by an active, student-oriented philosophy. In the 1960s and 1970s, expressionism was associated with critique of the dominant culture. Often the terms "**expressive**" or "**expressivist**" are substituted for "expressionism" to indicate the same or similar concept as Berlin describes.

Expressionist or expressive theories of rhetoric emphasize the individual, and writing is seen as a creative art through which the self is discovered. This view implies that writing, as art, cannot be taught directly; therefore, the teacher cannot give explicit instruction in writing, but can create an inviting environment in which the student can learn. In the classroom, students often engage in dialogue with one another and the teacher about their writing. As Berlin points out, in engaging in class discussion, the students are not attempting to adapt their message to their audience, but to omit material that is not "true" or "authentic." A goal of many expressionists is to help students write in an **authentic voice**.

While the emphasis on the individual is a defining factor of this rhetoric, it is also, according to Berlin, its greatest limitation in that the individual cannot create societal change in isolation. Berlin also maintains that in this rhetoric we see the roots of process views on writing. Berlin labels the work of Peter Elbow, William Coles, Walker Gibson, Ken Macrorie, and Donald Murray as recent examples of expressionist rhetoric, although others have criticized Berlin's expressionist category,

claiming that it limits the work and goals of the above scholars (see, for example, Mark Wiley's "Writing in the American Grain" [1989]). In composition studies, the term often appears in discussions in the late 1980s to the middle 1990s.

b) "the conviction that reality is a personal and private construct. For the expressionist, truth is always discovered within, through an internal glimpse, an examination of the private inner world" (Berlin, *Rhetoric* 145, describing the common epistemology of expressionistic approaches).

"Berlin grants that, unlike the Cognitive school, Expressionistic rhetoric embraces as one of its primary aims a critique of a dominant and corrupt society. Unfortunately, Berlin concludes, the Expressionists' epistemology is its own worst enemy, defining resistance in purely individual rather than collaborative and social terms . . ." (Freisinger 257).

c) "In the case of expressionists, for example, I distinguish those influenced by surrealism, from those influenced by group therapy techniques, from those concerned with overt political action inside and outside of the classroom, from those who wish to replace overt political action with a privatized politics of self-discovery" (Berlin, "Comment" 775).

"At the extreme, advocates of expressionism argue that students, when left alone, develop a 'natural,' even transcendent, voice" (Yancey ix).

d) James Berlin, William Coles, Jr., Peter Elbow, Walker Gibson, Ken Macrorie, Donald Murray, Donald C. Stewart

### **Expressive Writing (Expressivist)-**

a) A term used by James Britton in *The Development of Writing Abilities (11-18)* (1975) to describe one of three categories of writing functions; the other two are **transactional** and **poetic** writing, both of which, according to Britton develop from expressive writing. He developed these terms based on the various forms of writing done by British secondary school children ages eleven to eighteen. In his

study, Britton found that expressive writing was seldom, if ever, practiced in school; it accounted for 5.5% of writing done by each group of children studied. In Britton's definition, expressive writing is personal writing not intended for an external audience, but often used to explore ideas or feelings. Those writing expressively pay little attention to formal stylistic or grammatical constraints but write freely to verbalize personal thoughts and ideas. Proponents of expressive writing argue that this type of personal writing allows writers to explore and develop independent thoughts. A popular pedagogical use of expressive writing is the journal.

In "Competing Theories of Process: A Critique and a Proposal" (1986), Lester Faigley uses the term "expressive" to describe one of three major views on composing. (His other categories include the **cognitive** and the **social**). Faigley finds the modern roots of this view in the "romantic" notions expressed in early composition research, such as that by D. Gordon Rohman and Albert Wlecke (1964). Romantic ideas of "good" writing found in expressive views include emphasis on integrity, spontaneity, and the abilities of the unconscious, as well as the separation of thinking and writing. Richard Fulkerson (1979) also lists "expressive" as one of his four categories of composition philosophies, and those who hold this philosophy are called "expressivists." (See **expressionist** for a similar concept, but describing James Berlin's pedagogical taxonomy; often expressivist and expressionist are used interchangeably).

Some teachers, including some composition teachers, are wary of using expressive writing in the classroom because they fear that in emphasizing personal, informal writing, teachers will neglect "basic" writing skills such as grammar. Also, expressive writing is difficult to evaluate since students write about personal, sometimes sensitive, topics. More recent criticisms are that the expressive view ignores the writer's interaction with social context and does not recognize the poststructuralist concept of the self as shaped by historical, social, and economic

factors (see, for example, Henry Giroux's *A Theory of Resistance* [1983]). Many critics of expressivism are social constructionists or radical pedagogists who prefer writing instruction that emphasizes cultural critique, with students learning to recognize the hierarchical and interested positions embedded in everyday discourse and institutions.

A recent trend in composition studies is the re-evaluation of expressivism. Some feminists prefer the expressive emphasis on the personal and nonhierarchical. Others, however, argue that an expressive pedagogy may not always work for women teachers. (See, for example, Susan Jarratt [1991], Jill Eichhorn et al. [1992], and Michelle Payne [1994]). Advocates of writing across the curriculum such as Art Young, Toby Fulwiler, and Nancy Martin (*Writing Across the Disciplines* [1986]) propose that expressive writing, as in journals and logs, should be an important ingredient of writing done in all classrooms regardless of discipline. Such writing, they argue, helps students learn the material and become comfortable with it as they make it their own through writing. Others want to look at expressive theories in relation to social views. In 1990, the journal *Pre-Text* devoted an entire issue to expressive writing. In addition, Stephen M. Fishman and Lucille McCarthy (1992, 1995) explore the relation of expressivism to social views of writing, and in 1994, Kathleen Blake Yancey edited an NCTE publication on voice, a central concern of expressivist pedagogy. Lad Tobin and Thomas Newkirk also published a 1994 collection (dedicated to James Britton) discussing the writing process movement, largely from an expressive point of view. Many who sanction a reemergence of expressive writing argue that social and expressive views of writing are not dichotomies. The term frequently appears in composition conversations, appearing over eighty times as a key concept in major journals and the national convention between 1978 and 1996, with most citations occurring in the late 1980s to the middle 1990s, as the term undergoes a reevaluation.

b) "This form of writing is essentially written to oneself, as in diaries, journals and first-draft papers--or to trusted people very close to the writer, as in personal letters . . . [it] often looks like speech written down and is usually characterized by first-person pronouns, informal style, and colloquial diction" (Fulwiler, "Argument" 24).

"writing that makes sense to the writer but has not yet been shaped in such a way that it makes sense to a reader" (Flynn et al. 161).

c) "Serious writers who undertake writing tasks almost naturally put their writing through "expressive" stages as they go about finding out what they believe and what they want to write" (Fulwiler, "Argument" 24).

"Furthermore, 'expressionist' carries with it a negative value nowadays for some people in composition studies; expressive writing as opposed to the more serious expository" (Hill 109).

"At times, I am led to see the litany of gripes with expressivist practices from politically concerned theorists as emerging from their particular visions of revolutionary change in politics and culture, their implicit assumption that any change not accompanied by trumpet blasts and a comprehensive epistemology must be a mere pantomime of change . . ." (O'Donnell 437).

"Where the social constructivists and cultural critics come together with the traditionalists, then, is in their criticism of expressivism and personal writing, and so that is where the critique of the writing process movement has been strongest" (Tobin, "Introduction" 6).

d) James Britton, William Coles Jr., Peter Elbow, Richard Fulkerson, Walker Gibson, Stephen Judy, Ken Macrorie, James Miller, James Moffett, Donald Murray, Donald Stewart

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### **Felt sense -**

a) A term coined by philosopher Eugene Gendlin and explained in his book *Focusing* (1978). Felt sense describes a "fuzzy" impression or reaction that writers experience when encountering certain words or contexts. These reactions are based on writers' past experiences which are in some way invoked by specific words or topics. The feelings serve as a vague type of inspiration and can be felt not only in the mind but in the body. As writers contemplate the "fuzzy" images and impressions that the topic or word produces, they eventually capture the essence of the thought and are able to progress in their writing. In earlier work, Gendlin spoke of "felt meaning," urging teachers to pay more attention to this cognitive process. In composition studies, Sondra Perl is responsible for popularizing this concept in her studies of the cognitive processes of composing. In her 1980 article "Understanding Composing," Perl discusses felt sense as a recursive move and an integral part of a successful writing process.

b) "the soft underbelly of thought . . . a kind of bodily awareness that . . . can be used as a tool . . . a bodily awareness that . . . encompasses everything you feel and know about a given subject at a given time . . ."(Gendlin 35).

"a basic step in the process of composing that skilled writers rely on even when they are unaware of it and that less skilled writers can be taught. This process seems to rely on very careful attention to one's inner reflections and is often accompanied with bodily sensations" (Perl, "Understanding" 307).

c) "When writers are given a topic, the topic itself evokes a felt sense in them. This topic calls forth images, words, ideas, and vague fuzzy feelings that are anchored in the writer's body" (Perl, "Understanding" 306).

"as any teacher who has seriously tested journal writing knows, certain forces of popularly accessible 'evidence'--folk belief, anecdote, 'felt-sense,' qualitative

observations, speculative analogies--assert themselves with greater force in the more open forum that journals should represent" (Mahala 785).

"Writers often have only a 'felt sense' of their intentions without ever articulating them, but they know how to use their unarticulated intentions to determine that something is amiss and to decide what to do about their problems" (Beach, "Demonstrating" 59-60).

d) Eugene Gendlin, Sondra Perl

### **Foundationalism (anti)-**

a) Foundationalism is a term used by Stanley Fish, borrowed from Richard Rorty. Rorty develops the term in *Philosophy and the Mirror of Nature* (1979), and Fish expands the usage of the term in his articles "Consequences" (1985) and "Antifoundationalism, Theory Hope, and the Teaching of Composition" (1987). In composition studies, Patricia Bizzell popularized the term in "Foundationalism and Anti-Foundationalism in Composition Studies" (1986). Foundationalism describes the assumption that there is an objective truth, or absolute foundation, on which to base arguments and discourse. Such a foundation is not restricted to certain contexts but is considered universally valid. To Fish, any claim to know "the right way" is naive. Fish uses the term "anti-foundationalism" to describe the philosophies of various scholars, such as Richard Rorty, Thomas Kuhn, Clifford Geertz, and Jacques Derrida. Social constructionists and post-structuralists consider themselves anti-foundationalists or nonfoundational since they see knowledge and fact as historically and contextually situated, not as objective truth. Anti-foundationalists rely on **interpretive communities**, another of Fish's terms, to reach agreement, since there is no objective standard on which to agree.

Some scholars caution that social constructionists are approaching foundationalism because of their fervent belief in their own philosophy's "rightness" (see, for example, James Porter [1990]). Fish himself makes the similar point in his

warning against "theory hope," that many anti-foundationalists slip into foundationalism by assuming anti-foundationalism allows access to the "truth," even if "truth" is interpreted to be an absence of truth. An often-cited problem associated with anti-foundational philosophies is that they allow a critique of dominant ideologies but do not provide a method for change or improvement. Patricia Bizzell, in her 1990 article "Beyond Anti-Foundationalism to Rhetorical Authority," following the direction of some feminists and Marxists, sanctions a move away from anti-foundationalism in the classroom and encourages a rhetorical approach in which instructors make explicit their own beliefs and even attempt to persuade students to agree with them. Similarly, David Smit ("Hall of Mirrors: Antifoundationalist Theory and the Teaching of Writing" [1995]) questions the benefits of a purely anti-foundational approach, critiquing what he sees as the field's whole-hearted and unexamined acceptance of anti-foundationalism, urging a closer examination of the view, especially of how or even if it informs writing instruction. The terms "foundationalism" and "anti-foundationalism" appear frequently in composition's conversations beginning in the late 1980s.

b) "By foundationalism I mean any attempt to ground inquiry and communication in something more firm and stable than mere belief or unexamined practice" (Fish, "Anti-Foundationalism" 65).

"Anti-foundationalism teaches that questions of fact, truth, correctness, validity, and clarity can neither be posed nor answered in reference to some extracontextual, ahistorical, nonsituational reality, or rule, or law or value . . ." (Fish, "Anti-Foundationalism" 67).

"For Stanley Fish, for instance, any sort of philosophical or ethical system which suggests that any kind of standard exists objectively is a form of 'foundationalism,' and foundationalism is always anti-rhetorical, formalist, and archaic" (Roberts and Jones 535).

c) "The social constructionist alternative to this foundational cognitive assumption is nonfoundational. It assumes that there is no such thing as a universal foundation, ground, framework, or structure or knowledge" (Bruffee, "Social Construction" 774-5).

"if antifoundationalism is to have any relevance to composition and rhetoric, it must offer some convincing suggestions about how we ought to teach writing, suggestions which seem to be organic or integral to the theory" (Smit, "Hall of Mirrors" 41).

"Though these revisionists have accused traditional rhetoric historians (like Robert Connors) of foundationalism, their own position has itself become a foundation, privileged arbitrarily for its ironic posture" (Porter 200).

"In their deconstructive mode, the anti-foundationalist critics do point out the effect of historical circumstances on notions of the true and good which their opponents claim are outside time . . . But once the ideological interest has been pointed out, the anti-foundationalists throw up their hands" (Bizzell, "Beyond Anti-Foundationalism" 667).

d) Stanley Fish, Richard Rorty, social constructionists in composition studies, including Patricia Bizzell and Kenneth Bruffee

#### **Freewriting -**

a) A term originating in the 1960s with Ken Macrorie and often used and popularized by Peter Elbow in the early 1970s; it describes a method of writing instruction in which students write nonstop for short periods, about whatever comes to mind. According to its proponents, freewriting helps students become more comfortable and confident with writing and also helps them to think clearly and to see relations between ideas that they would not otherwise see. The term can be used as a verb when referring to the activity of non-stop writing or as a noun when referring to the actual piece of writing produced. In the classroom, students often

freewrite in journals, and, according to Elbow, the writing may be skimmed by the instructor, but should not be graded. Freewriting is often used as a heuristic to help students think about topics for essays.

While often used, freewriting has met with some theoretical opposition. Some, for instance, criticize the method for its lack of emphasis on stylistic and grammatical correctness. George Hillocks, in *Research on Written Composition: New Directions for Teaching* (1986), concludes that freewriting is not an effective method for teaching writing. Hillocks sees freewriting as a better pedagogical technique than grammar instruction, but worse than other instructional techniques. In 1991, Pat Belanoff, Peter Elbow and Sheryl Fontaine published *Nothing Begins with N, New Investigations of Freewriting* with the purpose of providing theoretical validation of freewriting. In composition studies, the term appears in major journal publications and presentations most often between 1979 and 1993.

b) "sometimes called 'automatic writing,' 'babbling,' or 'jabbering' exercises. The idea is simply to write for ten minutes . . . Don't stop for anything . . . Just put something down. The easiest thing is just to put down whatever is in your mind. The only requirement is that you never stop" (Elbow, *Writing* 3).

"it's writing the students do for themselves, not their teachers; and . . . it constitutes the kind of practice familiar to anyone (an athlete, for example, or a musician) who wants to perfect a skill" (Southwell 676).

"often helps students overcome their fear of the blank page and their stifling preoccupation with correctness. [It] encourages play with language and uses language as an aid to thinking . . . A freewriting . . . is not a polished communication intended for an outside audience" (Lindemann, *Rhetoric* 79).

c) "Over the past fifteen or twenty years, freewriting has gradually become a staple in our profession, sometimes serving as the center around which a text or class

is structured, sometimes taking a place alongside other writing heuristics or warm-ups taught to students" (Belanoff et al., "Nothing" xi-xii).

"By contrast [to grammatical drills], a classroom activity such as 'freewriting' assumes a different view of learning: that writers already possess grammatical competence, that the best way to improve writing performance is to keep the writer writing, and that pursuit of meanings is as important a growth incentive for unpracticed writers as it is for experienced writers" (Knoblauch & Brannon, *Rhetorical* 16).

"It is true that free writing became prominent in the late 1960s before process-oriented instruction itself became prominent. Nevertheless, today, writing freely in journals or learning logs is one staple of process-oriented instruction at all levels, however independent its origins might have been" (Stotsky, "Research" 95).

d) Peter Elbow, Ken Macrorie, expressionists

#### **Garrison Approach -**

a) A popular tutorial method developed by Roger H. Garrison and used in composition classes. Garrison explains his conference teaching method in "One-to-One: Tutorial Instruction in first year Composition" (1974). In 1978, his method was tested and recommended by the Los Angeles Community College District. Garrison published *How a Writer Works*, based on the "Garrison method," in 1981.

In this method, students write many papers while meeting one-on-one with the teacher in a writer/editor or master/apprentice relationship. Students spend the majority of class time writing, not listening to the instructor lecture, doing exercises, or even reviewing peers' essays. At intervals of the writing process, students meet with the teacher for very short (approximately 5 to 10 minute), one-to-one conferences; each conference focuses on only one aspect of the student's writing. Garrison prioritizes five "operational skills" and recommends that during the

conference the instructor focus only on the first until the student has mastered it and only then move on to the next skill. He recommends first focusing on specifics, then on organizing specifics or material, and third, formulating a point of view or stance towards the material. After the student has mastered these areas, the instructor should then direct students to edit the draft focusing on individual sentences, looking at, for example, sentence structure and mechanical correctness. The fifth of Garrison's priorities is diction. The number of drafts a student writes for a certain assignment depends on how long it takes to "master" the five operational skills.

The theoretical assumption behind this teaching method is that by writing often and by receiving immediate feedback from the teacher during different stages of the writing process, students will learn to correct and later avoid writing problems. Building on the conferencing techniques of expressivists such as Peter Elbow, Garrison attempts to eliminate traditional teacher authority from the classroom by recommending that no grade be given on early drafts and by fostering a view of the instructor as an "editor-helper."

Criticisms of the approach come from social constructionists who support collaboration among students instead of strictly a student/teacher relationship. Feminists, such as Carol Stanger ("The Sexual Politics of the One-To-One Tutorial Approach and Collaborative Learning" [1987]), also oppose the method because, as Stanger argues, it is based on male values and hierarchical thinking. The term is most cited by composition scholars in the early 1980s.

b) "The *most* effective teaching method is one-to-one: tutorial or editor-to-writer. The student brings his work-in-progress to the face-to-face session; and you, the teacher-editor, bring analytical reading, judgment, diagnosis, and suggestions for further action by the student. This kind of teaching is *creative* intervention in the student's work process, at times and in ways that can be most immediately useful to his understanding of what he is doing" (Garrison 69).

"based on the belief that the problem in teaching writing is to find ways to keep students writing all the time and to provide constant and almost immediate feedback for the writer from the instructor" (Stanger 34).

c) "The one-to-one conference is the heart of the Garrison method; the three-to-seven minute conference creates a new relationship between teacher and student" (Simmons 224).

"In the Garrison method, which proceeds mainly with conferences, a large-scale study in 1978, (performed by the Los Angeles Community-College District) indicated that Garrison-method students showed significantly greater gains in writing skills than did non-Garrison students" (Muriel Harris 92).

"Students . . . often ask for more help from the teacher although the Garrison method claims to make the student less dependent. This is because the structure of the student-teacher relationship in the Garrison approach is the traditional hierarchical one" (Stanger 36).

d) Roger H. Garrison

### **Generative Rhetoric -**

a) Francis Christensen used the term in the 1960s to describe his idea, based on structural linguistics, that the basic structure of the sentence and paragraph "generates" ideas (see especially "A Generative Rhetoric of the Sentence" [1963] and "A Generative Rhetoric of the Paragraph" [1965]). The typical sentence, according to Christensen, is a "cumulative" sentence, which contains a sentence base and modifiers. His analysis of the paragraph is similar; he describes the paragraph as containing a core sentence with modifying sentences. Christensen's goal is to establish a method for analyzing the levels of generalization and modification in a piece of writing. He uses the concept "levels of structure" to encourage students to add more levels of description, details, and support to the sentences or paragraphs they have already constructed. These additions will create what he calls "textured"



writing. As stated by Richard M. Coe, Christensen's central claim is that "increased subordination correlates, in general, with quality" (Grammar 14); in other words, the more supporting detail and development that is generated, the more effective the piece of writing.

b) "a technique that uses form to produce ideas" (R. Young, "Concepts" 136).

"Francis Christensen used the term 'generative' to suggest a rhetoric that progresses from a general topic or idea to a more specific and developed exposition" (De Beaugrande 240).

c) "The foundation, then, for a generative or productive rhetoric of the sentence is that composition is essentially a process of *addition*" (Christensen 4).

"First on the level of the sentence, then on the level of the paragraph, and posthumously (through his followers) on the level of the whole piece of writing, Christensen taught form as 'generative rhetoric'" (Coe, *Toward* 25).

d) Francis Christensen, Richard M. Coe

### **Generative -**

a) The term is commonly used by and in reference to Paulo Freire's **critical literacy** programs. The term is often combined with other words such as "generative word" and "generative theme" and refers to the use of words and concepts that are common to students in the search for meaning and understanding that, according to Freire, education should foster. For example, a generative word is one that encourages the freedom to play with and experiment with language and leads to the creation of new words. Generative, as used by Freire, is the idea that by using words or concepts that students use frequently and are comfortable with, the students will build upon or generate new meanings.

b) " the names which represent what is important in their [students'] lives. These are the 'generative words': they are represented in visual form, they are

discussed and renamed" (Berthoff, "Paulo" 317, describing a Freireian use of the term).

"Freire's pedagogy is founded on a philosophical understanding of this generative power of language. When we speak, the discursive power of language--its tendency toward syntax--brings thought along with it" (Berthoff, "Reading" 122-23).

c) "Let us say, for example, that a group has the responsibility of coordinating a plan for adult education in a peasant area. . . . The plan includes a literacy campaign and a post-literacy phase. During the former stage, problem-posing education seeks out and investigates the 'generative word'; in the post-literacy stage, it seeks out and investigates the 'generative theme'" (Freire, *Pedagogy* 101).

"The students found their voices, enough to carry us through a ferocious hour, once I found a 'generative' theme, an issue generated from the problems of their own experience" (Shor 3).

d) Ann E. Berthoff, Paulo Freire, Ira Shor

#### **God-Terms -**

a) A term initially used by Kenneth Burke and Richard Weaver that describes the "ultimate" rhetorical terms of a society or a community, terms around which humans can build their lives with hope of finding "transcendence" or "unity."

According to Burke, it is a tendency of language use to culminate in an "ultimate" or "god-term." In Burke's philosophy, God-terms stand in the place of God; words and the concepts they invoke guide a community and provide its ultimate motives.

God-terms influence all action, thought, and communication within a community.

Examples of such terms include the names of various deities and certain sources of power such as money. These terms usually unite and stabilize the group through common identifications, but Burke warns that they can be potentially harmful and

lead to divisions in society by justifying disputes such as war. In Burkean philosophy, God-terms are not static but change with time. Most uses of the term in composition studies are based on Burke's explanation of the term, which he continued to develop in his work after 1945 (Rueckert 129). Weaver developed the term in his 1953 book *The Ethics of Rhetoric*. "God-term" is often used in composition studies to warn against **essentialist** tendencies; for example, Lad Tobin (1991) warns against the tendency to see collaborative learning, in itself, as an "ideal" pedagogy.

b) "We are here talking about ultimate dialectical tendencies, having 'god,' or a 'god-term,' as the completion of the linguistic process . . . We have enough area of agreement for our study of rhetoric if you but concede that, language being essentially a means of transcending brute objects, there is in it the 'temptation' to come upon an idea of 'God' as the *ultimate* transcendence" (Burke, *Rhetoric* 276).

"Science, Nature . . . Democracy, Communism, Capitalism, Money, Power, Peace, Truth, Justice . . . Allah, Brahma, Buddha, Christ, and, of course, God. When invoked by individual members of a culture (or society), they draw those individuals, whatever their differences, into a cohesive group—a community" (Sheard 299).

c) "The crucial question, however, is . . . how one guards against their [the terms 'multiculturalism' and 'cultural diversity'] becoming what Richard Weaver called 'god terms' that can be twisted to mean anything an ideologue wants them to mean" (Hairston, "Diversity" 186).

"So powerful are god-terms that we alter our meanings of lower-level terms so they are consistent with our god-terms" (R. Heath 106).

"Unfortunately, given the 'god term' status that collaboration currently enjoys, we have done very little to separate the chaff from the wheat (or, as teachers often

worry when they assign collaborative projects, the waif from the cheat)" (Tobin, *Writing Relationships* 130-1).

d) Kenneth Burke, Richard Weaver

### **Hermeneutics -**

a) Refers to principles and theories of interpretation, both textual interpretation and human interpretation of the world. Regarding textual interpretation, it is the study of how one interprets unfamiliar discourse; it involves identifying and interpreting important texts, focusing on various textual features, and establishing principles of interpretation. Hermeneutics originally referred to interpretation of biblical and legal theory but then was adapted to the general humanities in the nineteenth century by Friedrich Schleiermacher and Wilhelm Dilthey. Generally, Schleiermacher is credited with establishing modern hermeneutics and beginning the strong German influence in hermeneutical studies.

Martin Heidegger and Hans-Georg Gadamer are main figures in twentieth-century hermeneutics, and their work advanced philosophical hermeneutics, with emphasis on interpretation as a key concept in the study of Being. Gadamer and Heidegger saw the importance of recognizing the interpreter's historical and cultural position and the influence of this position on the interpretation. An underlying assumption of philosophical hermeneutics is that our knowledge about texts is colored by our individual context; therefore, truth about the texts is never completely certain. Hermeneutics is a leading mode of inquiry in literary studies (see, for example, E.D. Hirsch [1967] and Stanley Fish [1989]).

In his 1987 book, *The Making of Knowledge in Composition*, Stephen North states that hermeneutical inquiry is rare in composition studies. He cites James Kinneavy's 1971 *A Theory of Discourse* as one of the few examples at the time of hermeneutical inquiry in composition. Kinneavy's work can be considered hermeneutic because he offers a "canon" and method of interpreting composition

texts. Composition's interest in hermeneutics has increased, however, with the *Journal of Advanced Composition* and *Rhetoric Review* frequently publishing articles on the subject. Hermeneutics has been most used in composition discussions beginning slowly in the late 1970s and then again in the middle 1980s to the middle 1990s, especially in 1993 and 1994.

Scholars have argued for the use of hermeneutics both in the classroom and in interpreting composition texts and composition history. For example, Susan Miller, in "The Student's Reader is Always a Fiction" (1984), uses a hermeneutical perspective to discuss how a composition teacher reads a student's text. James Kinneavy (1987) applies the theories of Heidegger to what he sees as a limited view of the writing process, and Mariolina Salvatori (1988) proposes that the use of hermeneutical critique in the writing classroom will help increase students' critical understanding. Working from the theories of Gadamer, Heidegger, and Paul Ricoeur, Timothy Crusius (1991) defines a "hermeneutical rhetoric" that can be applied to composition pedagogy, and, similarly, Peter Sotirou (1993) calls for a hermeneutic pedagogy in the writing classroom. Margaret Strain advises the use of hermeneutics in the historical analysis of composition as a discipline (see her 1993 article and 1994 4 C's presentation).

b) "It has three major concerns:—(a) establishing a body of texts, usually called a canon, for interpretation; (b) the interpretation of those texts; and (c) generating theories about what constitutes a canon, how interpretation should proceed, and to what end" (North 116).

"broadly defined as the study of meanings and contexts . . ." (Spellmeyer 9).

"an intense study of the processes by which humans understand and interpret the world . . ." (Haswell 124).

c) "Current thinking in hermeneutics and critical theory stresses that even perception (not just judgment) derives from communities of discourse" (Elbow, *Embracing* 220).

"A central assumption of hermeneutics is that there is no unmediated access to the extramental world, that what we perceive out there is always already preinterpreted, not only by the selectivity of our brain and senses but also by our culturally engendered expectations" (Crusius, *Teacher's* 161).

"The problems with which hermeneutics deals were initially defined within individual areas of study, especially theology and jurisprudence, and ultimately also the historical disciplines. But it was a deep insight of German Romanticism that understanding and interpretation not only come into play in what [Wilhelm] Dilthey later called 'expressions of life fixed in writing,' but they have to do with the general relationship of human beings to each other and to the world" (Gadamer 21).

d) Hans-Georg Gadamer, Ernesto Grasi, Martin Heidegger, James Kinneavy, Paul Ricoeur

### **Heteroglossia -**

a) A term used by Mikhail Bakhtin, in his collection of four essays *The Dialogic Imagination* (published 1975; translated 1981), to refer to the many voices that influence language. For Bakhtin, all language use constitutes a social interaction; an utterance is never individualized, but reflects input from various other past and future speakers and is also influenced by the specific historical and cultural context of the discourse situation. Heteroglossia implies that no word is ever "pure," but is marked by its previous uses and changes in relation to its context. Initially, Bakhtin used the term "heteroglossia" to describe the socially diverse speech in novels, but scholars in composition studies have adapted the word to apply to "multi-voicedness" in general (see also **dialogic** and **double-voicedness**).

The term, as well as references to all of Bakhtin's work, appears often in composition studies beginning mostly in the late 1980s. Bakhtin's terms and theories have been often used to advocate a social constructionist and collaborative approach. Lisa Ede and Andrea Lunsford (1990), for example, use Bakhtin's theories and concept of heteroglossia to promote a collaborative theory of pedagogy and writing, and Lester Faigley (1986) draws from Bakhtin to support his social view of the composing process. Helen Rothschild Ewald (1993) warns against using Bakhtinian terminology too loosely, however, as she makes clear that, while Bakhtin's work has been useful for composition scholars, the same terms, including "heteroglossia," "dialogics," and "carnival," are used at times to promote different and sometimes conflicting philosophical, political, and pedagogical positions.

b) "a multiplicity of social voices and a wide variety of their links and interrelationships" (Bakhtin, *Dialogic* 263).

"In short, all writing is intensely sociohistorical, and, in this sense, is by nature collaborative. *Heteroglossia*, or many-voicedness, accounts for individual diversity within this collaborative enterprise. An individual's voice resounds, indeed can only sound, as one voice among many" (Ewald 332).

c) "the prose writer witnesses as well the unfolding of social *heteroglossia* surrounding the object, the Tower-of-Babel mixing of languages that goes on around any object . . ." (Bakhtin, *Dialogic* 278).

"Unlike the traditional composition teacher, Bakhtin describes a good prose writer as a person who welcomes the *heteroglossia* of language. He would probably view the composition teacher's effort to still the *heteroglossia* of language as humorous, if not totally impossible" (Mack 163).

d) Mikhail Bakhtin, social theorists of composition

### Heuristic -

a) A term naming a prewriting technique, derived from Aristotle's *topoi*, in which the writer contemplates a set of questions with the idea that the questions will lead to a topic or to a deeper understanding of a topic already selected. The questions have no 'right' or 'wrong' answer but are intended to stimulate the writer's thinking and memory and lead the writer to find connections between previously unassociated objects or ideas. Elbow and Macrorie's **freewriting**, Burke's **dramatistic pentad** and Young, Becker, and Pike's **tagmemics** are examples of popular heuristics used in composition classrooms. Various scholars, Ann Berthoff, for example, have observed that words themselves are heuristics since one word leads to another and then to another as phrases are made into sentences and sentences into paragraphs.

Heuristics have been a popular topic of conversation in composition studies since the 1960s. The major composition journals focused heavily on heuristics in the 1970s and early 1980s (Richard Lee Enos has prepared a bibliography of research on heuristic procedures conducted between 1970 and 1980; see *Rhetoric Society Quarterly*, issue 1, 1982). Janice Lauer was an early proponent of heuristics in the classroom and of bringing heuristic procedures into composition studies from other disciplines, especially from psychology (see her 1970 article "Heuristics and Composition"). Lauer and Ann Berthoff entered into a well-known debate on heuristics in the early 1970s, beginning with Lauer's 1970 "Heuristics and Composition." Berthoff responded in 1971 with "The Problem of Problem Solving." Lauer responded in the May 1972 issue of *CCC*, and again, Berthoff issued her counterstatement in the December 1972 issue. Among other objections, Berthoff argues that a possible problem with heuristics is that they may become conventionalized and rule-governed to the point that creativity and free-thinking are stifled.



b) "a systematic way of moving toward satisfactory control of an ambiguous or problematic situation, but not to a single correct solution" (Berlin & Inkster 3).

"All problem-solving procedures rely on some kind of heuristic, a term deriving from a Greek root meaning 'to discover' . . . A heuristic may be a set of questions or analytical categories which help define the issues involved in a problem . . ." (Foster 20).

c) "How might we approach instruction in thinking? One strategy, teaching the use of heuristics, can make students aware of their own thought process" (Gleason 65).

"Given the recognition of modern rhetoric that discourse is implicitly heuristic, that it enables and articulates new knowledge, composing, written and otherwise, is the most important activity going on in schools" (Knoblauch & Brannon, *Rhetorical* 109).

"I would like to argue for pluralism in our thinking. Those working seriously on heuristics are dealing with studies in psychology, philosophy, mathematics, and rhetoric as they must, since this is where the important theoretical work is being done" (Lauer, "Response" 210).

"It is language itself that is the indispensable heuristic. It is language that enables us to know that we know that, and to know how to know how" (Berthoff, *Making* 57).

d) Aristotle, Ann E. Berthoff, Richard Leo Enos, Janice Lauer

#### **Holistic Evaluation -**

a) A method of evaluating students' papers developed by the Educational Testing Service and often used to determine placement or in large-scale testing. Often, holistic grading is conducted by a group of teachers or graders who evaluate a batch of student essays, together reading each essay quickly and focusing on its overall quality, and then giving a score. Typically, the graders make their judgments

based on criteria or a guide that they formulate before they begin grading. To increase objectivity, teachers should also undergo instruction before participating in group holistic grading. Ideally, raters are assumed to be approaching the papers in a similar frame of reference.

An advantage to holistic grading is that readers can evaluate many papers in a short span of time because they do not comment on or correct the students' work. Advocates of this method also propose that it makes grading more objective since students' names do not appear on the papers and since the rater may not have had the student in a class, and thus is not influenced by factors that are not directly related to the student's writing performance. Charles Cooper has strongly advocated holistic scoring (see especially his 1977 article "Holistic Evaluation of Writing").

Critics of the method have questioned its validity, and reliability, arguing that holistic ratings are swayed by superficial factors such as length and appearance of an essay, that holistic ratings cannot be generalized beyond the group that designed the criteria for judgment, and that the agreed upon criteria can limit the readers' views on the merits of the writing they are evaluating. (See, for example, Charney [1984], Faigley [1985], Huot [1990], and Elbow [1993]). Holistic grading may also be problematic because if used throughout a semester and not only for placement, students do not receive in-depth instructor feedback on their work. Even if used only in placement exams, holistic grading can be faulted because it is part of a system that expects students to produce effective writing without regard to rhetorical context (see especially Sharon Crowley "A Personal Essay on first year English" [1991]). "Holistic evaluation" frequently appears in composition conversation beginning in the 1970s, but is most discussed from the middle 1980s to the early 1990s.

b) "a quick, impressionistic qualitative procedure for sorting or ranking samples of writing" (Charney, "Validity" 67).

"Later, essays came to be rated according to judge's general impressions of overall quality, a procedure that is called holistic evaluation. . . . Often overlooked, however, is the fact that holistic evaluations yield nothing more than relative, impressionistic judgments that cannot give detailed information about writing abilities" (Faigley et al., *Assessing* 205).

"For holistic evaluation, the rater assigns a single rank or score to a piece of writing, either grouping it with other graded pieces or scoring it on the basis of a set scale" (Lauer & Asher 130).

c) "When papers are graded holistically, we assume that their rhetorical effectiveness lies in the combination of features at every level of the discourse, that the whole is greater than the sum of its parts" (Lindemann, *Rhetoric* 201-2).

"It is disconcerting to find holistic scores, which are supposed to be a *qualitative* measure, so directly predictable by such mundane quantitative measures as the length of the sample, the number of errors and the number of unusual vocabulary items" (Charney, "Validity" 75).

"Mass holistic reading sessions are little more than discursive gangbangs" (Crowley, "Personal" 170).

d) Charles R. Cooper, Paul Diederich, Educational Testing Service, Sarah Washauer Freedman, Ann Ruggles Gere, Miles Myers, Lee Odell

### **I-Search Paper -**

a) A concept developed by Ken Macrorie in *Searching Writing* (1980) as an alternative to the traditional research paper. To begin an "I-search" assignment, students search for essay topics that interest them and that relate to their lives. The process begins with the student's asking what he or she needs to know, then, according to Macrorie, the topic "finds" the student. Such a topic should lead the student to the library and to conversations with other students. Because the student is interested in the topic, the resulting paper will be more than an empty research

exercise as the student learns about something useful to her or his life. Macrorie contrasts this type of student paper with a typical research paper in which the topic is likely assigned by the teacher or chosen by the student for convenience sake. While Macrorie is often labeled an **expressivist**, his emphasis on writing from research complicates this categorization. "I-search" papers are mostly used and discussed by high school teachers, with articles on the subject appearing often in the *English Journal*.

b) "A student's 'I-Search' began with something he or she needed to know. The paper was only part of a larger process, the process of obtaining information and then writing about the search and its results" (Veglahn 85).

c) "Macrorie's 'I-Search' process begins with students' examining their lives for subjects of interest to them. Kirk Moll, for example, one of the students whose papers appear in the book [*Searching Writing*], wants to know what owning and training a wolf entails" (Lindemann, "Ken Macrorie" 64).

d) Ken Macrorie

#### **Identification -**

a) A term that Kenneth Burke develops in his 1950 *Rhetoric of Motives* and suggests should at least complement "persuasion" as the key rhetorical term. According to Burke, the use of "identification" as a key rhetorical term allows recognition of rhetorical "motives" in discourse where they may not be expected. Burke shows limitations of the concept "persuasion," arguing that "persuasion" does not explain the formation or cohesion of social groups and classes, nor does it explain the rhetorical power that is part of "mysticism" or "courtship." Identification accounts for the willingness of the audience to listen with an open mind to the speaker or writer's message. Simply put, the writer uses rhetorical skill to urge the audience to *identify* with her; common ground is implied. Identification refers to that rhetorical process by which humans encourage and maintain social unity. But,

as Burke explains, the concept of identification necessarily implies division, because if society was not initially divided, there would be no need for rhetors to foster identification (*Rhetoric* 23-25). In rhetoric and composition studies, many scholars see the replacement of persuasion with identification as a characteristic of the **New Rhetoric**.

In regards to the composition classroom, the term is used in discussions of audience, community, and discourse analysis. For example, Dale Bauer (1990) uses Burke's concept of identification to further her radical, feminist pedagogy. Her use of identification is largely centered on the division that identification implies as she emphasizes differences between her political stance and that of her students, calling for students to identify with her as a representative of feminist politics. She reads their resistance as evidence of progress toward "realistic" identification. In contrast, Virginia Anderson (1997), while recommending a pedagogy based on identification, focuses instead on making "a strong conjecture argument that can serve as a shared starting point with skeptical listeners" (209). Anderson proposes that teachers "identify" with their audience, the students.

b) "*Identification* means to suggest more powerfully than *persuasion* the workings of rhetorical discourse in everyday language. Burke examines the ways in which the terms used to create identification work to include the members of a group in a common ideology, while at the same time they exclude alternate terms, other groups, and competing ideologies" (Bizzell & Herzberg 990).

"To achieve identification . . . is to articulate an area of shared experience, imagery, and value; it is to define my world in such a way that the other can enter into that world with me" (Halloran, "On the End" 626).

c) "identification ranges from the politician who, addressing an audience of farmers, says, 'I was a farm boy myself,' through the mysteries of social status, to the mystic's devout identification with the source of all being" (Burke, *Rhetoric* xiv).

"There is a natural uniformity of emotional response among human beings, and that uniformity constitutes the grounds for the establishment of the kind of identification that Burke says is necessary for communication" (Corbett, "John Locke's" 428).

"In sum, radical compositionists often fail to incorporate important lessons of rhetorical theory as they construct their relationships with students. They especially devalue identification. In particular, they fail to make a strong conjecture argument that can serve as a shared starting point with skeptical listeners" (Anderson 208-9).

"Burke rightly suggests that division is implied in identification since without it there would be no need for the rhetorician to work to achieve community" (390).

#### d) Kenneth Burke

##### **Incubation -**

a) The term refers to that stage in problem-solving in which the mind works unconsciously to solve the problem. It is thought to be an important stage in both the writing and creativity processes, occurring unconsciously, after the writer has actively worked on a project and then put it aside for awhile. According to H. Poincare' (1914), who conducted his work on how discovery is achieved in mathematics, there are four stages in problem solving: preparation, incubation, illumination, and verification. These stages are discussed in Michael Polanyi's 1958 *Personal Knowledge* in which Polanyi also cites W. Kohler's (1927) studies on the stages of problem solving in chimpanzees. James Britton (1975) has also used the term in his steps for the writing process: preparation, incubation, and articulation. In composition studies, the term is used in discussions of the writing process, especially from the middle 1970s to the early 1980s when **cognitive process theories** were at a peak of popularity.

b) "that curious persistence of heuristic tension through long periods of time, during which the problem is not consciously entertained" (Polanyi 122).

c) "If we are to optimize writing conditions for our students, we must include incubation in our instruction on composing processes, urging students to take breaks when writing" (Anderson et al. 34).

"Given the chance to observe a writer's processes over time, we can see incubation at work. The flashes of discovery that follow periods of incubation (even brief ones) are unexpected, powerful, and catalytic . . ." (Berkenkotter, "Decisions" 163).

d) James Britton, cognitivists, H. Poincare', Michael Polanyi

#### **Inner-directed/Outer-directed --**

a) Terms developed by Patricia Bizzell in her 1982 *Pre/Text* article "Cognition, Convention, and Certainty: What We Need to Know about Writing." She uses the terms to describe the two "theoretical camps" she sees as comprising composition studies. She uses the term "inner-directed" to critique the **cognitive process** view of composing, a view, according to Bizzell, that sees language use as independent of social context. Linda Flower and John Hayes are often associated with inner-directed theory because of their reliance on scientific methodology with roots in cognitive psychology and their focus on the individual writer. Their work suggests that the same mental processes may be involved in all writing situations, regardless of the context or purpose of writing.

Outer-directed theorists view writing and thinking as intimately tied to the social context in which these activities occur. Following this theory, teachers would discuss language as related to **discourse communities**. Also, the outer-directed camp is defined by its ability to recognize the provisionality of knowledge, as based on context. Often, Bizzell's terms are used to argue for a social view of writing instruction, a view that gained much popularity in the middle 1980s and came to dominate composition theory by the late 1980s. Some scholars, however, question

whether composition studies must take an either/or perspective, arguing instead that both social and cognitive views are relevant (see **cognitive process theory**).

b) "One theoretical camp sees writing as primarily inner-directed, and so is more interested in the structure of language-learning and thinking processes in their earliest state, prior to social influence. The other main theoretical camp sees writing as primarily outer-directed, and so is more interested in the social processes whereby language-learning and thinking capacities are shaped and used in particular communities" (Bizzell, "Cognition" 215).

"[outer-directed theories] look to social situation, context, paradigms, communities, or local *nomoi* as loci of deliberation or judgment" (Vitanza 143).

"Theorists who support context-dependent models of writing instruction are said to have a 'social,' 'outer-directed,' or 'local knowledge' perspective, whereas those who support more broadly applicable models are said to have a 'cognitive,' 'inner-directed,' or 'general knowledge' perspective" (Foertsch 361).

c) "In rejecting the cognitivist 'quest for certainty' that looks for 'one universal model of the composing process' [citing "Cognition" 235], Bizzell recommends that we balance the work of this 'inner-directed' school with that of the more social 'outer-directed' one, itself honoring context and community" (Hill 186).

"In the research of Kenneth Bruffee, Karen Burke LeFevre, and James Berlin, for example, the model of social construction of knowledge is presented as a clear political, philosophical, and mutually exclusive alternative to the invention of truth by an individual writer. Patricia Bizzell summarizes this split by arguing that all composition research is either 'inner-directed' or 'outer-directed'" (Tobin 97).

d) Patricia Bizzell

#### **Internally Persuasive Word -**

a) A term used by literary theorist Mikhail Bakhtin in *The Dialogic Imagination* (published, 1975; translated to English, 1981) to describe a word that



invites interaction and examination instead of demanding unquestioned acceptance. The word is similar to the words of the receiver and not overly intimidating or imposing. Unlike with the **authoritative word**, which is untouchable and daunting, the receiver feels comfortable to develop and to productively use the internally persuasive word. In the composition classroom, many process teachers hope to foster an environment that encourages internally persuasive discourse. As proposed in social, collaborative, process, and feminist theories, students learn not by repeating **authoritative** discourse of the instructor, but by questioning and interacting with the material and with each other (see also **authoritative word** and **dialogic**).

b) "half-ours, half someone else's. Its creativity and productivity consist precisely in the fact that such a word awakens new and independent words . . . [it] does not remain in an isolated and static condition. It is not so much interpreted by us as it is . . . developed, applied to new material, new conditions . . ." (Bakhtin, *Dialogic* 345).

"what Bakhtin calls *internally persuasive discourse* is discourse that ranges freely among other discourses, that may be creatively recontextualized and that is capable of engaging other discourses in dialogue" (Farmer 307).

c) "the internally persuasive word is in the 'zone of contact' in which its receiver is also its user" (Bialostosky 15).

"Normally, a portion of the teacher's discourse is internally persuasive to most students. If this were not the case, teaching would be an impossible and useless activity" (Edlund 62).

d) Mikhail Bakhtin, social constructionists, process theorists, feminists

### **Interpretive Communities -**

a) A term borrowed from literary criticism and popularized in composition studies in discussions of social construction and collaboration. Literary critic Stanley Fish developed the term in the 1970s, and it is often discussed in composition studies

from the mid 1980s to the early 1990s. Fish uses the term to explain why different people have similar interpretations of the same text. Interpretive communities are made of people who share "interpretive strategies" or learned methods of interpreting texts, and thus, similar readings of texts occur not because of any stability in the text but because of shared methods of interpretation.

Kenneth Bruffee and other proponents of collaborative learning and social constructionism use and adapt this term for the composition classroom to support their argument that knowledge is made through social interactions and maintained by community agreement. Other critics with similar scholarly beliefs see problems with the way Fish uses the term because, they argue, he does not recognize the inequalities that exist within such communities. Interpretive communities, according to critics such as Susan Jarratt (1991), are defined by powerful voices which often marginalize and silence other voices. David Smit (1995) also offers a critique of the term, urging scholars in composition and rhetoric to examine the field's unproblematic acceptance of **antifoundational** theories and to evaluate antifoundational philosophy's value for the teaching of writing.

b) "Interpretive communities are made up of those who share interpretive strategies not for reading (in the conventional sense) but for writing texts, for constituting their properties and assigning their intentions. In other words, these strategies exist prior to the act of reading and therefore determine the shape of what is read rather than, as is usually assumed, the other way around" (Fish, "Interpreting" 115).

"are the source of our thought and of the 'meanings' we produce through the use and manipulation of symbolic structures, chiefly language . . . [they] may also be in large measure the source of what we regard as our very selves" (Bruffee, "Collaborative" 640-41).

c) "Those educated readers who make up an interpretive community reflect the dominant group and crowd out marginal voices" (Jarratt, "Feminism" 116).

"Fish is no determinist: he did not envision that differences across 'interpretive communities' would foreclose the possibility of persuasion" (Walzer & Gross 431).

"This useful concept helps us, for example, to see why we as composition teachers tend to respond to student writing the way we do: our interpretive community has a set of coherent and powerful assumptions and strategies for approaching (Fish would say writing) student texts" (White 193).

"scholars in literary theory, such as Gerald Graff and Kathleen McCormick, have pointed out the difficulties of relying on interpretive communities as a basis for a theory of knowledge: such a concept does not sufficiently distinguish between the kinds of strategies that people may use in understanding; nor does it explain how individuals within a community acquire these strategies or how they may move from community to community and develop new strategies" (Smit, "Hall" 36).

d) Kenneth Bruffee, proponents of collaborative learning, Stanley Fish, social constructionists

### **Inventing the University -**

a) A term coined by David Bartholomae in his 1985 article of the same name. The term describes attempts by students, especially new students or basic writers, to write successfully in the university by imitating the prose style and vocabulary of more experienced academic writers. To "invent the university," students must place themselves in an assumed position of privilege and speak in the voice of the (English, math, science, . . . ) scholar whom they may aspire to be but have not yet become. Inexperienced writers, according to Bartholomae, should attempt to use **academic discourse** with which they are not yet fully familiar or comfortable, but other critics argue that students should speak in their own voices, not the voice of someone else.

Also, Bartholomae's pedagogy is critiqued for requiring students to imitate dominant discourses without having the opportunity or encouragement to change them. Victor Vitanza ("Three Countertheses: Or, A Critical In(ter)vention into Composition Theories and Pedagogies"[1991]) and Susan V. Wall and Nicholas Coles ("Reading Basic Writing: Alternatives to a Pedagogy of Accommodation" [1991]) similarly argue that such a pedagogy unquestioningly accepts the power positions and exclusions implied in academic discourse. Bartholomae's term and article greatly encouraged a composition pedagogy that would introduce students to academic discourse. This idea was widely debated, especially in the late 1980s and early to middle 1990s.

b) "assembling and mimicking its [the university's] language while finding some compromise between idiosyncrasy, a personal history, on the one hand, and the requirements of convention, the history of a discipline, on the other" (Bartholomae, "Inventing" 135).

"founding one's self on the modes of university discourse" (Vitanza 157).

c) "Every time a student sits down to write for us, he has to invent the university for the occasion--invent the university, that is, or a branch of it, like history or anthropology or economics or English" (Bartholomae, "Inventing" 134).

"Advanced literacy requires learners to adopt a stance that will allow them to see and to change their relationship to language, including the language of the academy; but the language of the academy itself will have to be redefined as multiple and changeable if we and our students are to have a hand in 'inventing' it" (Wall and Coles 243).

"And so here, too, the learning of a new discourse seems to rest, at least in part, on a kind of mystical leap of mind. Somehow the student must 'invent the

university,' appropriate a way of speaking and writing belonging to others" (Harris, "Idea" 17).

d) David Bartholomae

#### **Invention -**

a) In classical rhetoric, the first of the five arts (invention, arrangement, style, memory, delivery) that comprise rhetoric. Invention's purpose in classical rhetoric is to help the speaker find an effective and persuasive angle from which to approach a subject. Through invention, the speaker considers the best method of persuasion and formulates persuasive appeals through the use of heuristics. Historically, the concept of invention was not important at the height of Christianity because knowledge was assumed to be absolute and needed no generation through logic. In the sixteenth century, Peter Ramus separated invention (along with arrangement) from rhetoric, leaving rhetoric only with stylistic concerns, a popular view until the seventeenth century when Francis Bacon helped (along with the Neo-Ciceronians) restore invention to rhetoric though changing the meaning slightly in relation to science. For Bacon, invention in science means a discovery of something new, while in rhetoric it means a recollection based on scientific knowledge. In the nineteenth century, the dominant view held that through close observation and scientific methods one could obtain pure knowledge, and that this knowledge need only be recorded. Classical invention was not needed, as persuasion did not seem to be needed. This view persisted into the twentieth century, and is evident in the "**current-traditional**" approach of many composition instructors. Because of the **positivist** assumption that the writer merely recorded reality, invention was not integral to this school of thought. When process theories became widely accepted in the study of composition, the idea of invention again gained theoretical support and became a topic of study.

In modern composition and rhetoric, invention refers to aids in discovery of a topic and in problem solving. In composition theory, depending on the theoretical inclinations of the person using the term, it can refer to a formal prewriting technique, such as Young, Becker, and Pike's **tagmemic system** or Kenneth Burke's **dramatistic pentad**; the term can also refer to a nonstructured, expressive means of determining and exploring a topic, such as **freewriting**.

b) "[classical invention] provides formal procedures for determining the status of an argument, discovering possible ways of developing it, and adapting it to specific audiences . . ." (Young, "Paradigms" 32).

"Invention . . . is designed to help one discover valid or seemingly valid arguments in support of a proposition" (Young, "Invention" 9).

"serves as little more than a general rubric under which contributions from a variety of methodological perspectives can be loosely gathered; and which, for one reason or another, a particular commentator thinks are relevant to the generation of things to write about. What the term will actually mean in any given contribution . . . will depend on its methodological source" (North 339).

c) "Invention proper had no place in the foundations of [current-traditional] rhetoric. [Adams Sherman] Hill tied the composing process up into three neat graphic bundles--words, sentences, and paragraphs. Invention came down to the making of choices between correct and incorrect renderings" (Crowley, *Methodological* 142).

"While invaluable, especially in its encouragement of theoretical rigor, philosophical rhetoric has also a strong and potentially disabling bias against full appreciation of the a- or nonlogical processes of invention " (Crusius, *Discourse* 93).

"Invention does not belong solely to the rhetorician; it is a way of becoming in all of the arts and sciences" (Corder, "Rhetoric" 19).

d) Aristotle, Francis Bacon, Alton Becker, Ann E. Berthoff, Wayne C.

Booth, Cicero, William A. Covino, Sharon Crowley, Janet Emig, Richard Larson, Janice Lauer, Karen Burke LeFevre, Ken Macrorie, Donald Murray, Kenneth Pike, Quintilian, Peter Ramus, Donald Stewart, Gary Tate, Richard Young

**Knowledge (as socially constructed) -**

a) In **social constructionist** philosophy, knowledge is not based on "objective fact" but is considered a social construct. In other words, all knowledge is generated by interaction within social communities and through the communities' conversations and is made known through the communities' language. Thomas Kuhn uses this concept in his 1962 book *The Structure of Scientific Revolutions* to discuss what he sees as the non-objective, but social, knowledge of the scientific community. Studies such as that of Bruno Latour and S. Woolgar (*Laboratory Life: The Social Construction of Scientific Fact* [1979]) have supported Kuhn's hypothesis that scientific conclusions are based not on "fact" but on community **consensus**. Richard Rorty adapted Kuhn's ideas in his 1979 *Philosophy and the Mirror of Nature* to apply to knowledge in general. Left-wing critics, such as Greg Myers (1986), argue that through the dominant classes' knowledge-making conversation, minority voices are not heard and that, therefore, in society, knowledge is not fairly distributed.

b) "a social artifact . . . [it] is maintained and established by communities of knowledgeable peers. It is what together we agree it is, for the time being" (Bruffee, "Collaborative" 646).

"a dialectical interplay of investigator, discourse community, and material world, with language as the agent of mediation" (Berlin, *Rhetoric* 176).

"**Knowledge** in a discipline is seen not as discovered, but as agreed upon--as socially justified belief, created through the ongoing 'conversation' (written as well as oral) of those in the field" (McLeod, "Writing" 5).

c) "If we turn a blind eye to social factors we are likely merely to perpetuate the provision of different kinds of knowledge for the rich and the poor" (Myers, "Reality" 167).

"As an alternative to a seemingly disinterested view of knowledge, Bruffee turns to social construction theory--to social practice and language--as a way to account for the construction of knowledge" (Greene, "Dialectical" 157).

"We have learned from Kuhn, Fish, Rorty, and others to locate the authority of knowledge not in subject matter, the cumulative results of research and scholarship, but in disciplinary matrices, in the discursive practices of interpretive communities, in the conversations and professional self-images of English teachers, literary critics, philosophers, engineers, chemists, sociologists, and so on" (Trimbur, "Useful" 23).

d) Charles Bazerman, Kenneth Bruffee, Thomas Kuhn, Bruno Latour and Steve Woolgar, Karen Burke Lefevre, Richard Rorty, and other social constructionists

#### **Lore -**

a) A term coined by Stephen North in *The Making of Knowledge in Composition, Portrait of an Emerging Field* (1987). He uses the term to name beliefs and practices of composition practitioners, especially those beliefs that are not solidly grounded in theory or proved by experimental research. ("Practitioner" is North's term for those composition teachers who teach heavy loads and seldom have time for research or for keeping up with the latest theories). According to North, anything that apparently works in the classroom becomes a part of this body of knowledge. Also, once something is a part of lore, it cannot be easily dropped. Lore is usually passed on by word-of-mouth, and when it is written down, it is usually found in **current-traditional** textbooks, teachers' guides, lesson plans, syllabi, and



handouts. North does not use the term negatively, but uses it to represent often valuable, experience-based knowledge.

In other uses, however, lore is negative and usually refers to an insubstantial body of knowledge with no scientific or theoretical backing. According to many composition scholars, the use of lore in the classroom is one cause of students' problems because lore often represents contradictory theories used simultaneously, which can lead to confusion and frustration. North locates the roots of resistance to lore in the call for a scientific and theoretical approach to composition that swept the field in the 1970s.

From a post-structuralist perspective, Patricia Harkin urges the validation of lore as a producer of **knowledge**. She celebrates lore as "non-disciplinary" or "post-disciplinary." From a post-structuralist perspective, she argues that the multi-faceted aspects of lore, its many influences and lack of attention to disciplinary boundaries do not detract from its usefulness, but instead increase its value, making it "**anti-essential**." (For more on Harkin's use of "lore," see "Bringing Lore to Light" [1989], "The Postdisciplinary Politics of Lore" [1991], and her 1994 4C's conference presentation "Research as Lore.") The term "lore" has been most used during the late 1980s to middle 1990s, often in conversations on the politics of composition as a field.

b) "the accumulated body of traditions, practices, and beliefs in terms of which Practitioners understand how writing is done, learned, and taught" (North 22).

"a site of resistance to the disciplining of composition. It bears the same relation to composition programs that departmental corridor talk bears to departmental reports to the dean. The corridor talk tells what is going on, and the reports make what is going on into something the dean wants to hear" (Sosnoski 203-4).

"experience-based knowledge . . . a cumulative assortment of anecdotal information about writing and writers which is passed from teacher to teacher on an ad hoc basis . . . It is knowledge gained in bits and pieces--often incomplete and frequently self-contradictory--but flexible enough to adapt to changing situations in the classroom" (Pemberton 161).

c) "I'm suggesting that we think of teaching as a site or moment when we are free to bracket disciplinary procedures, to do what needs to be done without worrying about meeting disciplinary standards of knowledge productions. I'm asking my audience to join me in bringing lore to light" (Harkin, "Bringing Lore" 66).

"A goodly portion of composition at the post-secondary level is taught by an underclass of faculty, a cadre of part-time, temporary teachers who are often trained in literature and whose knowledge of composition consists only of what Stephen North calls 'lore'" (McLeod 380).

d) Patricia Harkin, Stephen M. North

**National Writing Project - (Bay Area Writing Project)**

a) The National Writing Project (NWP) grew out of the Bay Area Writing project, which was started by James Gray at the University of California at Berkeley. The underlying philosophies of the program are that writers are themselves the best teachers of writing and that teachers are the best teachers of other teachers. The NWP has sites throughout the United States, and in Canada, England and Australia; the sites are affiliated with colleges and universities. Each summer NWP directors at each site organize and direct an institute in which high school teachers of writing meet to discuss composition theories and what has and has not worked for them in the classroom. Participants also take time to write. The program encourages collegial involvement and sharing from all participants. As well as the intensive summer seminars, the project sites offer in-service workshops during the school year.

The first Bay Area summer institute was held in 1973. In 1976, the project was adopted as a model for the state, and in 1977, the National Endowment for the Humanities (NEH) funded the project for national extensions--thus the National Writing Project.

b) "a teachers-teaching-teachers effort with 125 sites across the country" (North 373).

"The National Writing Project, a public school/university partnership, evolved from its inception in 1973 by James Gray as the Bay Area Writing Project" (Bratcher and Stroble, 67).

c) "But one program sympathetic to Britton's approach achieved national prominence and influenced cross-curricular writing instruction in secondary and higher education: the Bay Area Writing Project (BAWP)" (Russell, *Writing* 280).

"Commonly, after NWP institutes (usually held on university campuses) teachers return to implement strategies in their own classrooms and conduct workshops within their individual schools and districts" (Pritchard and Marshall 260).

"In one of the most prominent offshoots of process theory, for instance, the National Writing Project that engages high-school teachers in every state, process has even further been made the only content that teachers, not students, must learn" (Miller, *Textual* 119).

d) James Gray

NCTE -

a) Initials that stand for the National Council of Teachers of English, an organization dedicated to curricular studies and improvements in the grades kindergarten through college. Founded in 1911, this organization is the parent organization of the Conference on College Composition and Communication (CCCC), as well as of the Conference on English Education and the Conference on

English Leadership. The NCTE was founded largely in response to the Modern Language Association's (MLA) decision to focus solely on literature to the neglect of pedagogy and to the conservative rhetorical view of many college educators (see Tuman and Hook). Fred Newton Scott served as NCTE's first president, and the organization's first journal was the *English Journal*, published continually since 1912, mainly for high school teachers. NCTE also offers twelve other publications: journals include *College English* and *Language Arts* (directed to elementary and middle school teachers), *Teaching English in the Two-Year College*, *Research in the Teaching of English*, *Primary Voices K-6*, and *Voices from the Middle* (directed to middle school teachers). Newsletters include *Notes Plus*, *School Talk*, *The Quarterly Review of Doublespeak*, and *The SLATE* (Support for the Learning and Teaching of English) *Newsletter*. Annually, NCTE publishes *Ideas Plus*, a collection of teaching strategies.

b) "an agency for improving the teaching of English at all educational levels, even if its main focus initially was secondary school instruction" (Berlin, *Rhetoric* 35).

"The Council is now a large bureaucratic organization. It has developed a set of rules and procedures for doing everything and for doing nothing" (Purves, "NCTE" 694).

c) "Much of the fundamental difference in philosophy between the MLA and the NCTE--between, on the one hand, an emphasis on English as rigorous research into certain privileged, literary texts and, on the other hand, an emphasis on English as an emancipatory pedagogic practice designed to give all students the power to create and comprehend expressive language--can be explained by the fact that pupil enrollment in secondary schools increased ninefold in the three decades separating the founding of the two organizations . . ." (Tuman, "Astor" 341).

"Speech teachers broke away from the NCTE in 1914 to form their own professional organization, the National Association for Academic Teachers of Public Speaking -- now the Speech Communication Association" (Bizzell and Herzberg, *Bedford* 3).

d) Founding members include Harry Kendall Bassett, Emma J. Breck, Percival Chubb, John M. Clapp, James F. Hosis, Clarence Kingsley, Edwin Miller, Theodore Mitchell, Fred Newton Scott

#### **Neo-Aristotelians -**

a) A term that describes a modern philosophy or approach to rhetoric based on "traditional," Aristotelian rhetoric. Characteristics of this view include emphasis on modes of discourse (forensic, deliberative, epideictic), classification of proofs (logical, emotional, ethical), canons of rhetoric (**invention**, arrangement, style, memory, delivery). Attention to and emphasis on persuading the audience is also characteristic of this approach. An Aristotelian view of rhetoric was influential in the early years of composition studies, as exemplified by the popularity of Edward Corbett's *Classical Rhetoric for the Modern Student* (1965).

Rhetorician Edwin Black uses the term in *Rhetorical Criticism: A Study of Method* (1965) for his classification of approaches to rhetorical criticism. Black faults this approach for a narrow view of context and a limited view of how discourse can influence and impact the audience as well as the speaker or writer. In 1982, James Berlin uses the term in "Contemporary Composition: The Major Pedagogical Theories." According to Berlin, neo-Aristotelianism is one of four pedagogical theories found in the modern composition classroom. The categories include Neo-Aristotelianism or Classicism, **Positivism** or **Current-Traditionalism**, Neo-Platonism or **Expressionism**, and **New Rhetoric**. Neo-Aristotelian rhetoric would necessarily involve an emphasis on rationality and logic, through which "truth" can be known. Accordingly, in this view, language is an

unproblematic tool used to come to truth and to persuade others of this truth.

Berlin, preferring the new rhetorical approach, indicates that by 1982, the neo-Aristotelian view was not widely held, with many who professed an Aristotelian view actually practicing current-traditional rhetoric.

Another critique of this approach comes from Elizabeth Flynn, who criticizes the neo-Aristotelians from a feminist perspective. In her 1991 article "Composition Studies from a Feminist Perspective," Flynn classifies I.A. Richards, Richard Weaver, Stephen Toulmin, Chaim Perelman, and Kenneth Burke as neo-Aristotelians, claiming that because their rhetorical base is Aristotle, their approach to rhetoric is from a "male point of view" (144). Hierachy is implied in a neo-Aristotelian approach, a concept that many feminists critique and deconstruct. Some, however, argue that Aristotle's rhetoric and influence on rhetoric cannot simply be forgotten (see, for example John Poulakos's "Aristotle's Voice, Our Ears" [1996]).

b) "Contemporary rhetoricians, especially neo-Aristotelians, ground their conceptions of what communication is in the categories and concepts of classical rhetoric, the rhetoric of public debate, a realm traditionally reserved for men" (Flynn, "Composition Studies" 144).

c) "the neo-Aristotelian critics tend, on the whole, to take a restricted view of context, their tendency being to comprehend the rhetorical discourse as tactically designed to achieve certain results with a specific audience on a specific occasion" (Black 39).

"In 1965, Edwin Black published a book, *Rhetorical Criticism*, that identified 'neo-Aristotelianism' as a mode of rhetorical thought that had then dominated academic thinking about rhetoric for forty years and had set forth a critique designed to break its hegemony" (Scott 200).

"If composition studies lost a great deal from the neo-Aristotelians, it stands to gain nothing from the anti-Aristotelians" (Poulakos 297).

d) Kenneth Burke, Edward Corbett, I.A. Richards, Chaim Perelman, Stephen Toulmin, Richard Weaver; critics include Edwin Black, James Berlin, Elizabeth Flynn

### **New Rhetoric -**

a) A broad term that is probably better conceptualized in plural, as the "new rhetorics." Often, the term is used to describe current approaches to rhetoric, including **cognitive process theories, expressivism, social constructionism, and feminism**--approaches that reacted against **current-traditional rhetoric**. In most accounts, the new rhetoric benefits from a multi-disciplinary perspective, drawing knowledge from fields such as social science, psychology, and linguistics. The term implies a new look and reconceptualization of classical rhetoric in light of twentieth-century needs and perspectives.

Additionally, the term describes an approach to rhetoric usually dated in the late 1950s. I.A. Richards and Kenneth Burke are often credited as leaders of the new rhetoric; Chaim Perelman, Stephen Toulmin, and Francis Christensen also were early contributors to this approach. According to Richard Ohmann ("In Lieu of a New Rhetoric" [1964]), new rhetorics (and he does use the plural) are not concerned only with persuasion but with other forms of discourse. Also, old rhetoric, Ohmann states, presents the rhetor as possessor of "truth" or the "right" answer, whereas new rhetorics depict truth as ever-changing and even shaped by the rhetorical process. In the 1950s and 1960s, composition studies was heavily influenced by "new rhetoric," with emphasis on invention and audience awareness, and style.

Chaim Perelman, with L. Olbrechts-Tyteca, claims to have introduced the concept of "new rhetoric" in 1949 (*The New Rhetoric and the Humanities* 31). In Perelman's use, this new rhetoric is related to dialectical reasoning, which Aristotle separated from analytics. Perelman argues that rhetoric should be seen as an addition to formal logic, thus linking rhetoric and philosophy. In the new rhetoric, context

and audience, or the social situation of which the discourse is a part, are important factors. Nelson J. Smith III, however, explains in his 1969 CCC article "Logic for the New Rhetoric," that the term "new rhetoric" comes from Kenneth Burke's *A Rhetoric of Motives* (1950) and from a CCCC presentation delivered by Kenneth Burke entitled "Rhetoric--Old and New." And according to Smith's reading of Burke, a major characteristic of new rhetoric is post-Freudian psychology that allows more advanced analysis of and **identification** with an audience (305).

James Berlin also initially labeled as "new rhetoric" his "epistemic" rhetoric in his article "Contemporary Composition: The Major Pedagogical Theories." And Richard Young has argued that two basic views of art make up the new rhetoric: "new romanticism" (a term introduced by Frank D'Angelo) and "new classicist." Some scholars have even questioned whether the new rhetoric is really new (Schwartz [1966], for example). The term has been a part of composition studies' vocabulary since the beginning of the field.

b) "When we speak of the *new rhetoric*, we are referring not to any unified, codified system that has developed in recent years, but rather to the roots of a new system that we find in the work of the General Semanticists, of the cultural anthropologists, or the behavioral scientists, of those interested in stylistics, and of men like I.A. Richards, Kenneth Burke, Marshall McLuhan, and Kenneth Pike" (Corbett, "New" 63).

"We [Perelman and L. Olbrechts-Tyteca] called this new, or revived, branch of study, devoted to the analysis of informal reasoning, *The New Rhetoric*" (Perelman, *New Rhetoric and the Humanities* 9).

c) "Let me put the matter somewhat baldly: if debating is genuinely rhetorical, what James A. Berlin has characterized as the *New Rhetoric* may not be rhetoric at all. For rhetoric, as I have allowed debate to define it, may not therefore encompass the entire field of composition" (Sloane 470).



"The newness of any 'new' rhetoric will have validity only if that rhetoric is an integral part of the vital and lively tradition of 'old' rhetoric. So it seems to me, there is little gained but novelty in identifying our contemporary attempts at communication as a 'new' rhetoric, except as the term 'new' is analogous" (Schwartz 216).

"The projection of a new rhetoric will have to consider the broadening of its aim and scope to include the many other language situations besides that formal and one-to-many situation of the classical orator" (Fogarty 131).

d) James Berlin, Wayne Booth, Kenneth Burke, Francis Christensen, Edward Corbett, Chaim Perelman, L. Olbrechts-Tyteca, I.A. Richards

#### **Normal Discourse (Abnormal Discourse) -**

a) Richard Rorty's expanded version of Thomas Kuhn's term "normal science," which Kuhn developed in *The Structure of Scientific Revolutions* (1970). Rorty uses the term in his 1979 *Philosophy and the Mirror of Nature* to refer to the common everyday discourse used within a community of peers that holds similar values and attitudes.

In composition studies, Kenneth Bruffee develops the term in his argument for collaborative writing, contending that collaboration in the classroom provides a setting in which students can "practice" normal discourse. In "Collaborative Learning and the 'Conversation of Mankind'" (1984), Bruffee explains normal discourse as persuasive or informative writing directed to one's community of peers, a group whose knowledge, assumptions, and values are similar to the writer's. Normal discourse does not challenge the basic beliefs, or **paradigms**, of the community, but is conversation that supports or furthers existing community knowledge. According to Bruffee, normal discourse should be the content of most composition courses, because to know the normal discourse of a community is a requirement of membership in that community. Admittance to an academic or

professional community is often the goal of university students, and to indicate competence and knowledge of a certain field, students must have a strong grasp of the community's normal discourse.

In Rorty's and Bruffee's use of the term, normal discourse upholds common beliefs and assumptions instead of challenging them as does the opposing term "abnormal discourse." Rorty also adapts the term "abnormal discourse" from Thomas Kuhn's term "abnormal science," using it to refer to a disruption in the normal activities, beliefs, and behaviors of a discourse community. For Rorty, the term describes a dissension or break from accepted thought in which the dissenter is considered either crazy or a genius. Although "abnormal" often carries a negative connotation, Rorty does not use the term negatively but, rather, very positively because, in his view, such discourse has the potential to refresh, challenge, and even revolutionize the established order of normal discourse. For Bruffee, abnormal discourse is also a part of **collaborative learning**, and the interaction of normal and abnormal discourses models the way knowledge is socially constructed and maintained. Unlike normal discourse, however, abnormal discourse cannot be taught.

Rorty's and Bruffee's applications of the terms normal and abnormal discourse have been challenged by left-wing critics, especially in the late 1980s and early 1990s, as composition studies began to problematize the **social constructionist** notion of community and to emphasize the political context of writing. Critics of early applications of "normal" and "abnormal" discourse include John Trimbur (1989), David Smit (1989), and John Schilb (1991). The general argument of such critics is that Rorty's and Bruffee's use of the term is naive in ignoring the political and social implications of normal discourse. Some suggest that instead of teaching students to imitate normal discourse, teachers should encourage students to question and challenge accepted behaviors. To such critics, abnormal discourse represents

power struggles within a community that determine what behaviors and ideas are and are not validated (see also **consensus**).

b) "[normal discourse is] that which is conducted within an agreed upon set of conventions about what counts as a relevant contribution, what counts as answering a question, what counts as having a good argument for the answer of a good criticism of it" (Rorty 320).

"Knowledge-generating discourse ... [that] occurs between coherent communities or within communities when consensus no longer exists . . . [it] sniffs out stale, unproductive knowledge and challenges its authority" (Bruffee, "Collaborative" 647-8, describing abnormal discourse).

c) "The normal discourse of many of our academic and professional communities is a disgrace. This is a point which has been made repeatedly over the past forty years by professional writers who are appalled at academic jargon" (Stewart "Collaborative Learning" 67-8).

"Abnormal discourse, from this perspective, is neither as romantic nor as pragmatic as Rorty makes it out to be. Rather it offers a way to analyze the strategic moves by which discourse communities legitimize their own conversation by marginalizing others" (Trimbur, "Consensus" 609).

d) Kenneth Bruffee, Richard Rorty, social constructionists, advocates of collaborative learning

### **Opposition -**

a) A term used by Paulo Freire and then further developed by Henry Giroux to describe a disruption in the educational process that is a reaction to an oppressive political system but that does not lead to a change in that system. This concept is similar to "**resistance**" except that in the case of opposition, the defiance is not effective in changing the system, usually because it is an isolated rebellion and is

carried out without critical awareness of the dominant culture and its hegemonic tools.

b) "When deliberate subversions of routine occur in isolation and without much reflection . . . essentially futile, or even self-destructive, defiance" (Bizzell, "Marxist" 61).

"movement against the dominant ideology, but it does not move toward anything else, and because it does not lead to a transformation of any kind, it serves ultimately only to reinforce the dominant ideology" (Chase, "Accommodation" 15).

c) "The assumptions that surround reading and literature study in English account for some of the contradictions students experience in literature study and, thus, for their opposition and resistance" (Ritchie, "Resistance" 122).

"As I noted earlier, students' behavior and discourses often show a mixture of oppositional and accommodative tendencies which need to be critically unpacked for their hidden values and implications" (Canagarajah 193).

d) Paulo Freire, Henry Giroux

#### **Paradigm -**

a) A term popularized by Thomas Kuhn in *The Structure of Scientific Revolutions* (1970) and used to refer to the way **knowledge** is made and maintained in scientific communities. Kuhn uses the term to refer to the commonly held beliefs of a scientific community and to the examples or models that constitute knowledge in that community. Richard Young is often credited for popularizing the term in composition studies through his 1975 conference presentation and 1978 article "Paradigms and Problems: Needed Research in Rhetorical Invention" in which he urges composition's turn from the ineffective **current-traditional** paradigm to one that emphasizes **process, invention**, and meeting students' needs. In their 1980 article "Current-Traditional Rhetoric: Paradigm and Practice," James Berlin and Robert Inkster further develop Young's concept of paradigms in composition, and

Maxine Hairston claims a new paradigm for composition studies in her 1982 article "The Winds of Change: Thomas Kuhn and the Revolution in the Teaching of Writing." (see **paradigm shift**). Scholars in composition have since adopted the term and use it to refer to shared beliefs about the teaching of writing.

Although the term is commonly used by writing teachers and researchers, some critics argue that the original meaning of Kuhn's term is often distorted when applied to composition studies. Thomas E. Blom, for instance, argues in his 1984 response to Hairston's 1982 article that Hairston's use of Kuhn's term "paradigm" is inaccurate since Kuhn states that "paradigm" can be applied only to hard sciences. Similarly, in 1993, Richard Larson also calls Hairston's use of the term paradigm "incautious," claiming that the "world views" of those in composition studies had not radically changed as they would in a true scientific revolution ("Competing Paradigms for Research and Evaluation in the Teaching of English" 293). In composition studies, the term "paradigm" has been the focus of more than sixty presentations at significant conferences and articles. The term was most used between 1977 and 1995.

b) "A **paradigm** is what the members of a scientific community share, and, conversely, a scientific community consists of men who share a paradigm" (Kuhn 176).

"A **paradigm** determines, among other things, what is included in the discipline and what is excluded from it, what is taught and not taught, what problems are regarded as important and unimportant, and, by implication, what research is regarded as valuable in developing the discipline . . ." (Young, "Paradigms" 29).

"a set of tacit assumptions which has determined how [practitioners] define and carry out their activities in research and teaching" (Berlin & Inkster 1).

c) "Kuhn argues that a **paradigm** is established, even in the natural sciences, not because of compelling empirical evidence, but because of a rhetorical process

that delimits the shared language of the intellectual community governed by the paradigm" (Bizzell, "Kuhn" 764).

"The truth is that rhetoric has never had more than a broad consensus; rhetorical thought is normally paradigmless and conflictual . . . We must come to terms somehow with what we have—a field that will never have the degree of internal coherence of those guided by paradigms" (Crusius, *Discourse* 106).

d) James Berlin, Maxine Hairston, Robert Inkster, Thomas Kuhn, Richard Young

### **Paradigm Shift -**

a) A term first used by Thomas Kuhn in The Structure of Scientific Revolutions (1970) and initially used in the field of composition and rhetoric to refer to the transition from **current-traditional** theories and teaching methods to **process** theories and teaching methods. Kuhn explains that a shift in paradigms occurs when old solutions no longer satisfy current problems. Those in composition argue that because current traditional rhetoric could not meet educational and social needs, there was a paradigm shift during the 1960s to the process approach. Two early and influential uses of the concept of "paradigm shift" in composition studies are Richard Young's in "Paradigms and Problems: Needed Research in Rhetorical Invention" (1978) and Maxine Hairston's in "The Winds of Change: Thomas Kuhn and the Revolution in the Teaching of Writing" (1982).

While many influential composition scholars support the idea of this product/process paradigm shift in composition studies, others see little or no basis for this claim. For example, Stephen North, in his 1987 text *The Making of Knowledge in Composition*, argues that the product to process "paradigm shift" is better seen as a power play, or, in North's words, an "intermethodological struggle for power" (321). Others argue that actual teaching practices have not substantially changed from those in the product "paradigm" (see, for example, Robert Connors'

1983 article "Composition Studies and Science, Sharon Hamilton-Wieler's 1988 article "Empty Echoes of Dartmouth: Dissonance Between the Rhetoric and the Reality," and Susan Miller's 1991 *Textual Carnivals, The Politics of Composition* as well as her 1992 conference presentation "The Disciplinary Processing of Writing-As-Process.") On the other hand, some scholars point to a second paradigm shift in composition studies—from the often unpoliticized process theories to reliance on highly politicized postmodern philosophies and theories. In this shift, Hairston, largely because of her 1992 article "Diversity, Ideology, and Teaching Writing," is seen as resisting change instead of initiating it.

In composition studies, the term "paradigm shift" is often evoked to explain or to argue for changes in pedagogy or theory, or research. Some disagree with such frequent use of the term and question what exactly constitutes a paradigm shift. For example, in his 1993 article "Competing Paradigms for Research and Evaluation in the Teaching of English," Richard Larson cautions against improper use of the term. He claims that what Hairston was noting in her popular 1982 article was not a paradigm shift but a "shift of attention" in the composition community (284).

b) "one of those breaks from a tradition-bound period Kuhn sees when he looks at the histories of many intellectual activities" (Bizzell, "Kuhn" 766).

"The replacement of one conceptual model by another" (Hairston, "Winds" 77).

c) "For the last few years, Richard Young's and Maxine Hairston's accounts of the process movement as a Kuhnian paradigm shift have served as justifications for disciplinary status" (Faigley, "Competing" 527).

"To the question of whether a paradigm shift has actually occurred, we must answer 'not quite.' A realistic history of writing suggests that 'process' is serviceable mainly as an affective improvement in the classroom and as a way of granting composition a qualified academic legitimacy. Viewed from both historical

and theoretical contexts, however, process theory has not yet provided an accurate or even a very historically different theory of contemporary writing . . ." (Miller, *Textual* 107-8).

"[Maxine] Hairston, who herself participated in an earlier paradigm shift from writing product to writing process in the seventies and early eighties, now finds her place threatened by this new paradigm shift to postmodern inquiry, which is overtly political and highly theoretical" (Graham and Goubil-Gambrell 103).

d) Maxine Hairston, Thomas Kuhn, Richard Young

### **Paralogy -**

a) A term that describes what accounts for the unpredictable decisions we make in communication. These decisions are paralogic in that they do not follow a set of rules or logic. While language is rule-bound, decisions one makes in communicative action do not follow a formal logic; they cannot be predicted or mapped by theory. Thomas Kent (1989, 1993) explains the concept of paralogy through the notion of "guesswork" in that we can only guess how our communications are interpreted and can only guess that we have achieved the intended interpretation of another's communication. Unlike semiotics or linguistics, paralogics does not study the systematic aspects of language, but focuses on language use and on the act of using language to communicate in practical activities. In critical theory, Jean-Francois Lyotard is a key figure in the discussion of paralogy. In the late 1980s and early 1990s, Victor Vitanza and Thomas Kent began to advance the discussion of paralogy in composition studies and rhetoric. Applied to the field of composition, the concept suggests that areas of discourse analysis and production cannot be reduced to formulas, processes or systematic concepts.

b) "As the etymological origin of the term suggests, paralogy means 'beyond logic' in that it accounts for the attribute of language-in-use that defies reduction to a codifiable process or to a system of logical relations" (Kent, *Paralogic* 3).



"**paralogy** is an attempt not only to make the weaker argument the stronger but also to favor a radical heterogeneity of discourses over either the favored protocol of One or the homogeneity of the Many" (Vitanza 147).

c) "If writing is taught, Vitanza argues, it should be taught as a 'nondiscipline' with 'postpedagogy' or '**paralogic** pedagogy'" (Faigley, "Street" 226).

"In admitting that the production and reception of discourse are **paralogical** endeavors that defy our attempts to reduce them to some kind of framework theory such as a cognitive process model or a system of social conventions, we are not forced, however, to accept the essentialist claim that communicative interactions like writing and reading constitute quasi-mystical activities that lie outside our abilities to understand them" (Kent, *Paralogic* 16).

"[Jacques] Derrida argues and [Donald] Davidson suggests that language possesses a **paralogical** dimension, a dimension that, in any conventional sense, refutes formalization, codification, and systemization" (Kent, "Beyond" 503).

d) Thomas Kent, Jean-Francois Lyotard, Victor Vitanza

#### **Participant Observer -**

a) A major practice in **ethnographic** research in which the **ethnographer** acts as both an insider and an outsider of the community that is being studied. As an insider, the ethnographer is also a part of the study and thus acknowledges his or her own perspectives and perceptions. An example of participant observation common in composition studies is the **teacher-researcher**. Instructors practice ethnography in their classroom, using their students as subjects of study--as part of the class, the teacher is a participant, yet also the researcher, the observer. In this role, the researcher attempts to minimize her presence as "observer" and to minimize her influence on that being investigated. In composition studies, the term appears most frequently beginning in the 1980s, when ethnography also began to gain popularity as a research method in composition.

b) "participant/observers enter a community on supposedly equal footing with the indigenous population, categories and measures emerge from the experience, and no one attempts to generalize--the goal is thick description of a unique interaction" (Charney, "Empiricism" 581).

"In this role, researchers interact with participants only to establish themselves as an acceptable presence to the participants and to clarify the data collected" (Doheny-Farina and Odell 513).

c)"Three major ethnographic techniques were used in this study. The first involved acting as a participant-observer in the class itself, recording events in the form of field notes" (Kantor 77).

"Participant observation, a defining feature of ethnomethodology, allows researchers to reflect critically on their own subject position, both as researchers and as authors, in the twin sites of study -- in the field and on the page" (Sullivan 57).

d) ethnographers, teacher-researchers

#### **Poetic Writing -**

a) One of three categories of writing that, according to James Britton and his colleagues, is done by British school children. Discussions of these categories can be found in Britton's 1971 article "What's the Use? A Schematic Account of Language Functions" and in the study conducted by Britton, Tony Burgess, Nancy Martin, and Alex McLeod entitled *The Development of Writing Abilities 11-18*, published in 1975. The study focused on the writing of British school children and classified this writing into three categories: **transactional**, **expressive**, and **poetic**. According to Britton, writing begins as expressive and then can be shaped into either transactional or poetic. Poetic writing is often referred to as creative writing, and the product of such writing is considered a work of art. When engaged in poetic writing, the writer, according to Britton, takes on a "spectator" role, meaning that the writer is not writing to get something done, but to observe, to shape past events, or to think about

present ones. In Britton's study, poetic writing accounted for 18% of the writing done by the children studied. Britton argues, however, that more poetic writing should be done in the classroom, not to produce works of art, but to allow students to use their imagination to explore educational subject matter from a different perspective and to relate it to personal feelings and personal experience. Art Young (see, for example "Considering Values: The Poetic Function of Language" [1982]) and Toby Fulwiler (see, for example, "The Argument for Writing Across the Curriculum" [1986]) have argued the benefits of using poetic writing in **writing across the curriculum**, also pointing out that such writing should not be graded. Poetic writing was most discussed in composition studies in the 1980s.

b) "is akin to what we call 'creative writing' in this country; . . . deal[s] with 'larger' not 'literal' kinds of truth. Nor is . . . governed by any stringent rules or formulas, as the work of Joyce, Faulkner, e.e. cummings and many others will attest" (Fulwiler, "Argument" 21).

"a verbal object, an artifact in words, a work of art: its organization is not on the principle of efficiency as a means, but on the coherence and unity achieved when every part is appropriate to each other and to the whole design" (Britton, "Composing Processes" 20).

c) "James Britton, in particular, has stressed the importance of poetic writing, to use his term, in encouraging students to explore their own feelings and values in conjunction with new learning experiences" (Gorman et al. 139).

"Consciously and frequently using poetic language will not make us all Shakespeare, but it will give us better opportunities for uniting theory and practice, reason and imagination, knowledge and action" (Young, "Considering" 95).

d) James Britton, Toby Fulwiler, Art Young

**Portfolio Evaluation -**

a) A method of instruction and evaluation in composition in which students often turn in a variety of writing, exhibiting their ability to write in different genres and towards different audiences. Portfolio grading is often adopted by instructors who are disillusioned with conventional forms of evaluation, which may seem to rely on false writing conditions. Portfolio evaluation can be used wide-scale as a method of placement testing or for exit examinations as a replacement for or addition to standardized tests. It can also be used for evaluation in individual writing classes. The work that makes up the student writer's portfolio is accumulated over time, usually during the course of the semester. If the portfolio is used for entrance or placement purposes, then the writing might, for instance, represent a student's high school career.

In a portfolio grading system, students select what they consider their best or most interesting work to revise (and revise) and to finally submit in the portfolio. Ideally, the teacher does not grade drafts of the papers, but offers advice that will help the student improve as a writer. When used in an individual classroom, the instructor decides when to assign grades. Some do so at mid-term, some grade throughout the semester, and some give grades only at the end of term. Proponents of portfolio grading see it as a fair way of evaluation since students are given ample time to revise and since this method of grading is consistent with the process of writing. A much cited benefit of this method is the emphasis placed on revision and process writing. Also, some see this method as lessening the role of teacher as authority, instead casting the instructor in the role of mentor or coach with the goal of helping students improve their selected essays. Grading, they argue, is not the central emphasis of a portfolio-based classroom, and this argument is strengthened when a panel of teachers, not only the course instructor, is responsible for evaluating the portfolio. Another argument for the method is that a portfolio system may give

students a stronger sense of control over their own work since they select for evaluation what they see as their best writing. The reflectiveness encouraged by this system is often revealed through the preface or cover letter students turn in with their portfolio.

Critics of the method contend that while grading is delayed in the portfolio method, it is not eliminated, and that students are still aware that their work will be judged, probably by the teacher. Another problem with the method may be that some students will find the responsibility of accumulating a final portfolio intimidating (see especially Nancy Baker, 1993). While used as early as the 1970s, portfolio evaluation gained popularity in the early 1990s and continues to be used and discussed into the late 1990s. Several books have been published on the subject, and in 1992, CCCC hosted a roundtable session on portfolios while in 1993, the *Journal of Teaching Writing* dedicated a volume to the topic.

b) "A portfolio (which can be broadly defined as a collection of student writing compiled over a period of time) represents a range of the student's writing ability in a variety of genres" (Baker 155).

"The procedure, portfolio evaluation, incorporates what we know about how students develop as writers by emphasizing process, multiple drafting, and collaborative learning. In addition, portfolio evaluation encourages instructors to become respondents to student writing rather than error-seeking proof-readers" (Burnham 126).

c) "Portfolio assessment takes the stance of an *invitation*: 'Can you show us your best work, so we can see what you know and what you can do -- not just what you do not know and cannot do?'" (Elbow, "Foreword" xvi).

"While these practices [entrance exams, exit exams, tests of proficiency, tests of learned skills] are currently being challenged by the portfolio movement, they still

see widespread use because they have become embedded within the university and our pedagogy" (Larry Anderson, "Time" 25).

d) Pat Belanoff, Marcia Dickson, Peter Elbow, Kathleen Blake Yancey

#### **Positivist (Positivism) -**

a) A term now often used to critique methods of research, usually scientific research. The term indicates the assumption that truth and reality exist in the external world and can be objectively observed. Regarding writing instruction, this view proposes that objectively observed reality can be transmitted through writing. Positivism rejects the importance of context, thus proposing generalized and universal theories that supposedly represent the one and only correct world view. The best known positivistic rhetoric in the field of composition is **current-traditional rhetoric**, which is based on the premise that reality is knowable and that good writers are those who clearly and accurately transcribe reality onto paper. In discussions of scientific or empirical research, a positivist perspective would assume that the researcher could objectively observe and report his or her findings and that the researcher's presence would not necessarily affect the subject or the outcome of the study.

Compositionists use the term to critique scientific research methods as well as **current-traditional rhetoric**. For example, Eliot Mishler's 1979 article "Meaning in Context: Is There Any Other Kind?" and Janet Emig's 1982 article "Inquiry Paradigms and Writing" critiqued positivism and empirical research and were influential in composition circles. **Ethnography, teacher-research**, and feminist research methods are challenges to positivist inquiry. Recently, however, scholars are cautioning against assuming too close an association between positivism and empiricism. For example, in "Taking Criticism Seriously" (1993), John Hayes questions whether empirical studies in composition have been positivist, proposing that positivists may be "an imaginary foe invented for the familiar rhetorical purpose

of *name calling*" (313). In a 1996 article ("Reconsidering Behaviorist Composition Pedagogies: Positivism, Empiricism, and the Paradox of Postmodernism"), David Wallace argues against the assumption that all empirical work is positivist. According to Wallace, the neglect of empirical work is detrimental to composition studies, and a solution would be to combine empirical methods with a postmodern perspective. The term appears most often in composition conversations from the middle 1980s to the middle 1990s.

b) "assumes that reality is located in an empirically verifiable material world which it is the duty of a writer to represent as accurately as possible" (Berlin, *Rhetoric* x).

"a naive misconception of scientific method--what is sometimes called 'scientism.' Positivists believe that empirical tests yield true facts and that's that; they do not understand that scientists test hypotheses. Underlying all positivist methods and models is a notion of language as, alternately, a set of slots into which we cram or pour our meanings or a veil that must be torn asunder to reveal reality directly . . ." (Berthoff, *Making* 62).

c) "Inquiry governed by a positivistic gaze is also often identified as 'conventional inquiry'; classical research; empirical research; experimental research; pure research; or, simply, globally, and, of course, mistakenly, as The Scientific Method" (Emig, "Inquiry" 65-6).

"if there is a villain to be unmasked, it is not empirical science, given the proper sense of the term 'empirical,' but rather the positivistic understanding of empiricism. . . . Positivism, not empirical science, is responsible for that erroneous belief in an absolute objectivity which gives rise to artificial hierarchies of knowledge . . ." (Knoblauch and Brannon, "Knowing" 21).

"My hope is that as information about the nature and history of empirical inquiry becomes more readily available, we can get beyond positivist bashing and onto something more productive" (Hayes, "Taking Criticism" 314).

d) current-traditionalists, scientists (according to some critics)

#### **Practitioners-**

a) Stephen North's label for those composition specialists whose work is mainly in the classroom. North developed the term in his 1987 book *The Making of Knowledge in Composition*. Practitioners' knowledge, according to North, is called "lore." As stated by North, practitioner knowledge and study are largely based on "informed intuition and trial and error" (45). Traditionally, practitioners have not been as highly respected as the composition specialists that North labels "researchers" and "scholars." In his defining and analysis of the types of composition specialists, North's stated purpose is to validate the knowledge of practitioners; however, North's definition and usage of the term has been criticized for simplifying what the teachers do and what they know (See especially Elizabeth Rankin's "Taking Practitioner Inquiry Seriously: An Argument with Stephen North" [1990]). In *The Making of Knowledge in Composition*, North provides a list of well-known names which he claims fit the definition of practitioner; the list includes, but is not limited to, Walker Gibson, Ken Macrorie, Richard Braddock, Donald Murray, Mina Shaughnessy, Elaine Maimon, Peter Elbow, and Toby Fulwiler. While "practitioner" has been used often in composition to refer to those in the classroom, North's definition helped open discussion on academic values and priorities related to the three activities, composition practice, research, and writing theory.

b) "Practitioners are regarded essentially as technicians: Scholars and especially Researchers *make* knowledge; Practitioners apply it" (North 21).

"writing teachers who are in the classroom, doing their work, while the new field of composition studies defines itself around them" (R. Murphy 75).



c) "Practitioners apply the research and knowledge, creating in their application a different, but also respectable, body of knowledge which Stephen North refers to as 'lore'" (Tirrell et al. 167).

"Unlike the consciousness-raising groups of the women's movement in the early seventies, we offer these accounts not as sharing for sharing's sake, as confessional, as the celebration of any and all narratives, or as a simple exchange of practitioner's lore. Rather, our teaching narratives serve to reclaim and construct us as women with agency in the composition classroom and academy" (Eichhorn et al. 297-8).

d) Stephen North

#### **Praxis -**

a) A term used by Aristotle to mean "practical" knowledge as separate from "theoretical." Praxis is concerned with improving life conditions. It can mean the practice of an art or technique and is also used in a Marxist sense to describe an action taken by someone, often together with others, to improve present reality. In this second sense, before action is taken, the potential actor or actors must gain a theoretical perspective or the ability to critically reflect upon the present situation. The next step is taking action that transforms reality. Paulo Freire adapts this concept to education and proposes that praxis results from two occurrences: when action and reflection combine to create the "authentic" or "true word" and when this true discourse work leads to action that transforms reality. The term "praxis" is used often in composition conversations, and not only by Freirians and Marxists; feminists and social theorists of writing also use the term. "Praxis" appears most frequently in composition studies in the late 1980s through the middle 1990s.

b) "action directed by [theoretical] knowledge . . ." (Tuman 90).

"the action and reflection of men upon their world in order to transform it" (Freire, *Pedagogy* 66).

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c) "Freire has applied his concept of 'praxis' with dramatic results to the circumstances of teachers and students in classrooms concerned with literacy, helping the disenfranchised in particular to assert their power to name and transform the world" (Knoblauch, "Rhetorical" 125).

"If our research is centered on a politics of location it demands an extra measure of responsibility and accountability on our part. It requires using research as 'praxis' to help those who participate with us in research to understand and change their situation, to help those who have been marginalized to speak for themselves" (Kirsch and Ritchie 25).

d) Aristotle, Paulo Freire, Marxists, feminists

#### **Problem-Posing Education -**

a) A term coined by Paulo Freire in his popular *Pedagogy of the Oppressed*, first published in 1970. Freire uses the term to describe an effective and "liberating" approach to education. The goals of problem-posing education are to encourage students to think critically and to challenge them to consider the problems that this thinking exposes. Students are encouraged to be active learners, to be creative, and to achieve a realistic recognition of their surroundings so that they can respond to them appropriately. This type of education helps students see education as relevant to them and to their own situation, instead of as a collection of foreign and unattainable "facts." They do not simply memorize information, but instead, participate in dialogue with each other and with the teacher. In true problem-posing education, the disparity between the teacher's knowledge and power and the students' apparent lack of these qualities is resolved as both teacher and student take part in the learning process; in Freire's words, teacher and student are "co-investigators." Freire explains that this form of education allows men and women to become fully human and is in direct opposition to the oppressive educational philosophy that he calls the "**banking**" approach to education, in which students passively await

"deposits" of knowledge from the teacher. In composition studies, the term appears most frequently in the late 1980s.

b) "education in which students and teachers participate, through dialogue, as free subjects in the ceaseless reconstituting of their social reality . . ." (Knoblauch, "Observations" 51).

"Problem-posing teaching begins with the students' presentation of their own experience, what Freire calls the student's 'thematic universe.' The teacher's task is to present the students' situation back to them as a problem. Students then need to understand the situation again, this time actively participating in a dialogue with another person . . ." (Fox 38).

c) "Problem-posing education does not and cannot serve the interests of the oppressor" (Freire, *Pedagogy* 74).

"Themes and words from daily life are strong resources for problem-posing. The turn toward student language and perceptions makes this pedagogy a *situated* model of learning . . . The problem-posing teacher situates learning in the themes, knowledge, cultures, conditions, and idioms of students" (Shor 44).

"Freire's alternative agenda--problem-posing education . . . must surely be an unpalatable, not to mention potentially illegal, counterproposal, dangerously subversive of the interests of the state and the prerogatives of the academic establishment" (Knoblauch "Observations" 51).

d) Paulo Freire, Henry Giroux, Ira Shor

### **Process (Writing-as-a-Process Movement)**

a) A movement in composition studies in which the focus became not the final product of a writing assignment, but the process of composing. Donald Murray is often credited with coining the phrase "teach writing as a process not product" through his 1972 article, likewise named. Janet Emig's case study using protocol analysis reported in her book *The Composing Processes of Twelfth Graders* (1971)

is an important work in the shift to the process movement, as is James Britton et al.'s *The Development of Writing Abilities* (11-18). Maxine Hairston is also seen as a key figure in the "paradigm shift" in composition from emphasis on product to process.

This "shift" came about in reaction to the **current-traditional** or product approach. The process view places emphasis on writing **workshops**, revision, dialogue, and interaction among students and instructors as opposed to a traditional lecture-oriented classroom. Scholars have located the roots of the process movement in the 1960s and early 1970s, times of political radicalism, and such politics can be seen in liberal methods and goals of the movement and of many of its teachers. The movement corresponded with rejection of traditional authority figures, and many teachers began to emphasize content over form and grammar and to urge students to take authority over their own writing. This theory is put into practice in the classroom through workshops, **collaboration**, student-teacher conferences, revision, peer critique, multiple drafts, and emphasis on critical thinking. Within the process movement there exist several views commonly divided into three categories: **cognitive**, **expressive/expressionist**, and social.

Beginning in the 1980s, critics began to question the basis and results of the process movement. The cognitive and expressive views held the most prominence in the early years of the movement, but have been criticized for not placing enough importance on the writers' "situatedness," the cultural and political context, and for not recognizing the political significance of certain written products (See, for example, Susan Miller's *Textual Carnivals* [1991]). Also, a concern is that by focusing on the writing process, the written product has been neglected, to students' detriment, since they will ultimately be expected to provide and be responsible for a final product. In response to such concerns, the field is re-evaluating all three approaches to the process movement and attempting to integrate both process and product into composition theory and pedagogy.

b) "The writing process itself can be divided into three stages: *prewriting, writing, and rewriting*. . . . It is not a rigid lock-step process, but most writers most of the time pass through these three stages" (Murray, "Teach" 90).

"But most of all [the process movement] has come to mean a critique (or even outright rejection) of traditional, product-driven, rules-based, correctness-obsessed writing instruction" (Tobin, "Introduction" 5).

"For the purpose of this study, the term 'writing process' refers to the practice of requiring students to produce multiple drafts of each assignment with revisions based on the feedback given by their instructors and classmates" (Baker 155-6).

c) "Teachers themselves promote this narrow and inhibiting view of perfection by ignoring all stages of the writing process except the last, where formal correctness becomes important, and by confronting students with models of good writing by well-known writers without ever mentioning the messy process that leads to clarity" (Shaugnessy, *Errors* 79).

"Almost from the beginning, teachers of writing as process and later researchers of composing were divided into competing camps, but it was not until the later 1980s that expressions of general disillusionment with writing as process began to be heard" (Faigley, *Fragments* 68).

"The transformation of my teaching mirrored, and was influenced by, a movement in writing theory and pedagogy away from the cognitive and individualist sets of assumptions that initially fueled the process movement, towards a social model of writing" (Fox 2).

d) James Britton, Janet Emig, Maxine Hairston, Donald Murray; significant work on composing processes has been done by Carol Berkenkotter, Joseph Comprone, Charles R. Cooper, Lester Faigley, Linda Flower and John Hayes, Sondra Perl

### **Progressive Education Movement -**

a) The name that reflected John Dewey's idea that education should combine individual growth and development with social improvement. The movement began in the 1920s and attempted to use science, mainly social and behavioral, to improve education. Personal expression and social reform were key concepts. Schools were to emphasize democracy and the notion of a 'general education,' moving beyond the emphasis on technical education and economic security. With the emphasis on science came the quest to find "the" answer to educational problems as seen in the increase in empirical studies and tests in subjects including writing. Such empirical methods of progressive education were adopted in **current-traditional** classrooms. According to Barry Kroll (1980), the movement was unified until after World War I when it fragmented. Kroll cites Freudianism and **expressionism** as major influences on progressive education.

b) "Progressive education was an extension of political progressivism, the optimistic faith in the possibility that all institutions could be reshaped to better serve society, making it healthier, more prosperous, and happier" (Berlin, *Rhetoric* 58).

c) "The Progressive movement revived Rousseau's ideal of linking citizenship and individual education by treating the principles of democracy as a ground for a consistent view of personal development and social responsibility" (Herzberg, "Composition" 110).

"A primary social impetus for the rise of progressivism in education was the staggering increase in high school enrollments, forcing a reevaluation of the aims and methods of mass education" (Kroll, "Developmental" 746).

"The search for a new function and a new method was begun in the rhetoric and enthusiasm that marked the Progressive Era in education, and if the leaders of NCTE were only occasionally themselves comfortable in the company of the leaders of the progressive movement, preferring in general a more moderate and

subject-oriented position, they were buoyed by the optimism and sense of mission that pervaded the movement as a whole" (Applebee, *Tradition* 131).

**d) John Dewey**

**Protocol Analysis / Protocol -**

**a)** Protocol analysis is a research tool the field of composition has borrowed from cognitive psychology. In this method, researchers ask writers to verbalize their thoughts as they compose. A protocol is the text that results from the study and, ideally, represents what the writer thought as she wrote. The researcher analyzes the protocol with the goal of uncovering information about the composing process. David Dobrin credits Carnegie-Mellon for developing the model for protocol analysis, explaining that the initial reason for the method was to improve the problem-solving capabilities of computers by having them follow human methods ("Protocols Once More" [1986]). Linda Flower and John Hayes introduced protocol analysis to the field of composition studies, and they used it to develop a cognitive model of the writing process in their 1981 article "A Cognitive Theory of Writing." The protocol research method was widely used in composition studies during the early and mid 1980s.

Protocol analysis and Flower and Hayes' use of it has been questioned by other composition scholars. Lester Faigley and Stephen Witte express uncertainty about what can be learned from protocol analysis because of the artificial writing situation ("Analyzing Revision" [1981]). The most notable critique of protocol analysis is Marilyn Cooper and Michael Holzman's 1983 article "Talking about Protocols," in which the authors argue that protocols are unreliable and invalid. Cooper and Holzman question both the narrow scope of the protocols ("Do these people never fantasize about, say, lunch?") and the applicability of the theories derived from the analysis to normal writing situations. They see a strong probability that speaking aloud while writing influences and changes the writing process. In his

1986 article, David Dobrin agrees with Cooper and Holzman's objections and cites more of his own. He dismisses protocol analysis because it makes "implausible" assumptions about the writing process: that it is a problem-solving process, that it consists of ordered steps, and that other cognitive processes do not interrupt the writing process (723). Recent composition research acknowledges that the writing situation in protocol analysis is unnatural, and thus claims based on protocol analysis must take this context into account.

b) "thinking aloud protocols capture a detailed record of what is going on in the writer's mind during the act of composing itself. To collect a protocol, we give writers a problem . . . and then ask them to compose out loud near an unobtrusive tape recorder. We ask them to work on the task as they normally would--thinking, jotting notes, and writing--except that they must think out loud" (Flower & Hayes, "Cognitive" 368).

"The transcript of this session . . . is called a protocol. As a research tool, a protocol is extraordinarily rich in data and, together with the writer's notes and manuscript, it gives us a very detailed picture of the writer's composing process" (Flower & Hayes, "Cognitive" 368).

"Protocols, far from being 'extraordinarily rich in data' are exceedingly impoverished sources of information on what writers are thinking about" (Cooper & Holzman 286).

c) "Analyzing a protocol is like following the tracks of a porpoise, which occasionally reveals itself by breaking the surface of the sea" (Hayes & Flower, "Identifying" 9).

"The protocols of skilled writers document the ways in which they make a mental sketch of their audience and choose the type of discourse which best fits their representation" (Berkenkotter, "Understanding" 392).



"Protocols, then, are limited to what people can articulate, and by what they are asked to articulate. Protocol-based research also is limited by the degree to which protocol transcripts are summarized" (Brand 439).

"If, in other words, after reflecting on your own mental processes, you think that your fantasies about lunch might affect your writing, then you shouldn't believe that protocol analysis gives any special evidence" (Dobrin, "Protocols" 723).

d) Carol Berkenkotter, Linda Flower, John Hayes, Sondra Perl, cognitivists; critics include Marilyn Cooper, David Dobrin, Lester Faigley, Michael Holzman, Stephen Witte

### **Radical pedagogy**

a) A pedagogy that attempts to expose that traditional education is not politically neutral, but privileges the elite. Critical thinking is a main emphasis in this pedagogy, as it aims to guide students to critical analysis of dominant culture. One item of critique in radical pedagogy is **positivist** philosophy, which presents a static view of the world and of knowledge. Such a view requires no critical thought, but only a passive acceptance of the status quo (see **banking education**). Traditional education's emphasis on standard English and correct grammar and form are also critiqued by radical pedagogists as methods of oppression and control (see, for example, John Rouse's "The Politics of Composition" [1979]). The goal of most radical pedagogy is political resistance. Recently, Virginia Anderson has questioned the effectiveness of some radical teachers' methods. While agreeing with their goals, she proposes that student **resistance** is not always productive and urges teachers to foster **identification** with students.

b) "[radical pedagogy] must somehow get them [students] outside their own repressive consciousness, allowing them to lift themselves up by their bootstraps" (Paine 558).

"[proponents believe that] the conception of good writing that guides the standard composition course is little more than the rhetorical and grammatical complement of capitalism, that forcing students to write by conventional models is a form of bureaucratic or managerial social control, that the very encouragement of analytical modes of writing and thinking plays into the hands of our technocratic masters . . ." (Graff 851).

c)"Preoccupied with the imperative to challenge the dominate assumption that schools are the major mechanism for the development of a democratic and egalitarian order, radical educational theory set itself the task of uncovering how the logic of domination and oppression was reproduced within the various mechanisms of schooling" (Giroux, *Theory* 128).

"From Emerson, William Bennett could gain . . . both solace for his dismal vision of America and substance for his conservative philosophy; on the same source, Henry Giroux could base his commitment to the ideal of teaching and his radical pedagogy" (Winterowd, "Emerson" 28).

"My sense that we often gloss over these fundamental processes through which we might create identification leads me to a final question: with whom, exactly, do radical scholars really want to identify?" (V. Anderson 212).

d) Stanley Aronowitz, Dale Bauer, James Berlin, Patricia Bizzell, Paulo Freire, Henry Giroux, bell hooks, Susan Jarratt, Ira Shor

### **Reader-Based Prose -**

a) A type of writing defined by Linda Flower in her article "Writer-Based Prose: A Cognitive Basis for Problems in Writing" (1979). Flower describes this prose as that which is written by experienced writers who can put themselves in the place of the audience to see how they will respond to the text. According to Flower, this type of prose constitutes "good" writing. It is written with the audience in mind, is revised appropriately, and thus is a piece of successful communication. Flower

uses this term in contrast to her term "**writer-based**" prose that does not meet the needs of the audience.

Flower's term comes out of a **cognitive** view of composition, and thus is often criticized by those whose views reflect **expressive** or social theories. For example, in a 1987 conference presentation, Joseph Harris, speaking from a social perspective, redefines reader-based prose as an exclusive, privileged discourse, which many students are not prepared to enter. Peter Elbow also modifies the definition of reader-based prose in his 1987 article, "Closing My Eyes as I Speak: An Argument for Ignoring Audience." He makes an argument based on expressivist views that personal writing can be better than that written with the audience in mind (see discussion of this article under "**writer-based prose**"). The term appears most frequently as a key term in major composition journals and conferences in the early 1980s and again in 1987.

b) "In contrast [to writer-based prose], Reader-Based prose is a deliberate attempt to communicate something to a reader. To do that it creates a shared language and shared context between writer and reader. It also offers the reader an issue-centered rhetorical structure rather than a replay of the writer's discovery process" (Flower, "Writer-Based" 20).

"In reader-based prose . . . writers shape their discourse to create a shared context and language between themselves and the reader" (Les Perelman 477).

c) "Flower . . . suggests that revision is the transformation of 'Writer-Based prose' to 'Reader-Based prose'" (North 348).

"I go further now and argue that ignoring audience can lead to better writing-- immediately. In effect, writer-based prose can be *better* than reader-based prose" (Elbow, "Closing" 54).

d) Linda Flower, cognitivists

### Recipe Swapping -

a) A term used by Ann Berthoff in a 1979 presentation, later published in *The Making of Meaning* (1981). The term refers to the practices of those composition teachers who neglect to apply theory to their classrooms. The term has negative connotations because while Berthoff sees the necessity for practicality in the classroom and understands teachers' reluctance to follow abstract principles, she also sees the need for composition theory to serve as a guidepost and justification for classroom action. Berthoff sees recipe swapping, practice not backed by theory, as an unproductive and potentially detrimental classroom convention.

b) "the result of rejecting theory" (Berthoff, *Making* 4).

c) "[Berthoff] writes frequently about 'recipe swapping' which seems to be her version of what Practitioners, left alone or at their typical worst, might do . . . 'Recipe swapping' thus sounds as if it might be her account of lore and its production, but one can't be sure" (North 334-5).

"Although it is not my purpose to hold up an assignment for others to imitate--I am reminded of Ann Berthoff's wry observation about writing teachers swapping recipes--I would assume that any ideas springing from the following examples will be naturally altered when they are applied in different contexts" (Minock 502).

"We English teachers are given to recipe swapping--and that can be hazardous" (Berthoff, *Making* 33).

d) Ann E. Berthoff

### Recursive -

a) A term adopted from mathematics that explains the accepted "order" of the writing process, which is, in effect, not ordered; prewriting, writing, and revising occur throughout the writing process at various stages. This term entered the composition conversation during the **cognitive process** period. It became a key term

in scholarly conversation during the early and mid 1980s with influential studies on the processes of writing such as those by Sondra Perl ("Understanding Composing" [1980]) and Nancy Sommers ("Revision Strategies of Student Writers and Experienced Adult Writers" [originally published in 1980]). Linda Flower and John Hayes are often associated with the concept because of their 1981 article "A Cognitive Process Theory of Writing." In this article, they claim that the recursiveness of their cognitive process model differentiates it from the linear stage models of writing. Earlier writing models had portrayed a strictly ordered sequence of writing activities which is now considered an outdated way of classifying the writing process.

b) "The term refers to the fact that writers can engage in any act of composing--finding ideas, thinking about ways of organizing them, imagining ways of expressing them--at any time during their writing and often perform these acts many times while writing" (Larson, "Competing" 284).

"we have advocated the idea that writing is a recursive process, that throughout the process of writing, writers return to substrands of the overall process, or subroutines

. . . writers use these to keep the process moving forward" (Perl, "Understanding 305).

c) "The experienced writers see their revision process as a recursive process--a process with significant recurring activities--with different levels of attention and different agenda for each cycle" (Sommers 127).

"While it is established practice today to speak of the composing process as a recursive activity involving prewriting, writing, and rewriting, it is not difficult to see the writer-reality-audience-language relationship as underlying each of these three stages" (Berlin, "Contemporary" 47).

"Both process movements have explored creativity as a sequence of interrelated activities and have shifted from linear stage models to recursive cyclic models" (Kostelnick 267).

d) Carol Berkenkotter, Ann Berthoff, Janet Emig, Linda Flower, John Hayes, Sondra Perl, Nancy Sommers

#### **Resistance -**

a) Often used in the context of **radical pedagogy** to describe disruptive behavior within the educational system that has a productive political purpose of critiquing the dominant social order. The term is often used in reference to the literacy practices of Henry Giroux and Paulo Freire. Resistance can take many forms, for instance, a student's refusal to respond to an assignment. In these terms, such behavior is not futile defiance, according to supporters, (see **opposition**), but brings about further action to resist and reform unjust political systems.

b) "resistance is not only a way of saying 'no' to the dominant culture, but a way of saying 'yes' to an alternative vision of the culture which is more truly democratic in nature. An act of resistance must be seen as an act of refusal which holds within it a critique of the dominant culture because it works to do, or present, something as an alternative" (Chase, "Perhaps" 31).

"resistance is more than willful ignorance or dysfunctional behavior. Instead, it is a means by which people respond to the constraints of social and educational structures" (Ritchie, "Resistance" 118).

c) "In other words, resistance must have a revealing function, one that contains a critique of domination and provides theoretical opportunities for self-reflection and for struggle in the interest of self-emancipation and social emancipation" (Giroux, *Theory* 109).

"Borrowing from Henry Giroux's adaptation of resistance theory, students are asked to consider in their writing the degrees to which they can or do resist, oppose or accommodate conflicts" (Villaneuva, "Considerations" 259).

d) Paulo Freire, Henry Giroux, radical pedagogists

#### **Restricted Code -**

a) A term used by Basil Bernstein, a British educational sociologist, in *Class, Codes, and Control* (1975). Bernstein researched the influence of class on working and middle-class school children and found a correlation between socioeconomic class and language use. According to Bernstein, the restricted code is used mainly by working-class children whose families are organized around strict authority figures and systems that are not to be questioned. The code itself is characterized by simple sentence structures, specific contexts, communal responses, and concrete, not abstract, discussion. Bernstein argues that children using this code are often more comfortable in classrooms with strong authority figures emphasizing drills and specific grading scales. It is opposed to the **elaborated code** (see **elaborated code** for further discussion).

b) "a syntax with few choices . . ." (Bernstein 152).

"[the codes] realize context-dependent principles and meanings. The principles and meanings are embedded in local contexts, in local social relationships, practices, activities. To this extent they are relatively strongly related to a specific material base" (Bernstein 193-4).

c) "For if Bernstein and [Claus] Mueller are right, those who have available only a restricted code can do little more than passively observe the shaping of the future" (Ohmann, "Reflections" 8).

"Those who can only teach their children a restricted code belong to a social class far removed from the major decision-making areas of the social structure, they

have limited access to those specialized roles that require and teach an elaborated code" (Rouse 8).

"Equally clearly, the child who has only the restricted code figures to be a loser in the competitive world after schooling, a world rigged for those whose less communal, middle-class childhood has forced them to master the elaborated code" (Graff 853).

d) Basil Bernstein

### **Rogerian Rhetoric -**

a) A form of rhetoric derived from a method of psychotherapy developed by Carl Rogers in the 1950s and early 1960s. His 1951 paper "Communication: Its Blocking and Its Facilitation" is often cited as his most influential application of his theories to rhetoric (Lunsford, "Aristotelian" 147). Rogers' theories are based on the premise that communication is often hindered because the participants in a communication act feel threatened. His techniques were initially used by therapists who would continually restate the patient's perspective with the purpose of fully understanding it. According to this perspective, a writer or speaker should attempt to objectively understand the opposition's case and values.

Richard Young, Alton Becker, and Kenneth Pike adapted Rogerian ideas to writing theory in their 1970 text *Rhetoric: Discovery and Change*, and Rogerian concepts influence their well-known **tagmemic heuristic**. Maxine Hairston was also influential in introducing Rogers' methods to the writing classroom through her 1974 text *A Contemporary Rhetoric* and through her 1976 CCCC conference presentation and article "Carl Rogers's Alternative to Traditional Rhetoric." Many see Rogerian rhetoric as a more inclusive, less combative alternative to Aristotelian rhetoric. (Andrea Lunsford disagrees with this opposition, however, in her 1979 article "Aristotelian and Rogerian Rhetoric: A Reassessment.") The Rogerian method is most often used to teach argument but can also be applied to all aspects of the



composition classroom, including class discussion and responding to students' papers.

Some critics argue that this method incorrectly assumes that we can speak of a subject without being influenced by personal biases or past experiences (see, for example, James W. Corder). Lisa Ede, in her 1983 CCCC's presentation and 1984 article, questions whether Rogerian rhetoric is really Rogerian. She faults Young, Becker, and Pike for distorting Rogers' principles into steps for argument with emphasis on an "opponent" and "winner," terms that contradict Rogers' nonevaluative perspective.

Feminists are divided on the method: some see Rogerian argument as feminist and beneficial because it appears less antagonistic than traditional Aristotelian argument. Others argue that when used by women, this type of argument reinforces the "feminine" stereotype since, historically, women are viewed as nonconfrontational and understanding (see especially Catherine E. Lamb's 1991 article "Beyond Argument in Feminist Composition" and Phyllis Lassner's 1990 article "Feminist Responses to Rogerian Argument"). In composition studies, the term appears most between the late 1970s and the middle 1980s.

b) "The primary goal of this rhetorical strategy is to reduce the reader's sense of threat so that he is able to consider alternatives to his own beliefs. The goal is thus not to work one's will on others but to establish and maintain communication as an end in itself" (Young, Becker & Pike 8).

"Unlike Aristotelian rhetoric, which assumes an adversarial relationship between speaker and listener and strives for speaker control, Rogerian argument, based on the patient-client therapy of Carl Rogers, seeks conversion through mutual acceptance and understanding" (Ewald, "Implied" 168).

c) "My experience using Rogarian argument and teaching it to my students, is that it is feminine rather than feminist. . . Rogarian argument has always felt too much like giving in" (Lamb 17).

"Rogarian theory is predicated on the existence of a non-evaluative language with which the therapist (or rhetor) can restate the client's (or audience's) views in a non-threatening manner" (Brent 458).

d) Alton Becker, (some) feminists, Maxine Hairston, Kenneth Pike, Carl Rogers, Richard Young

### **Sentence Combining -**

a) An activity used in composition courses with the intention of expanding or combining "kernel" or simple sentences into complex sentences. The underlying idea behind a sentence-combining pedagogy is that "mature" or successful writers create complex, embedded sentences. Sentence combining stems from transformational grammar, which views long, complex sentences as a combination of short core sentences. Kellogg Hunt's studies in the 1960s and early 1970s were integral in fostering interest and faith in sentence combining, as his studies indicated that through sentence combining activities, students learned to increase the t-unit length of their sentences, and thus, according to Hunt, the maturity of their writing. John Mellon, influenced by Hunt's work, was an influential advocate of sentence-combining, as argued in his 1969 book *Transformational Sentence Combining*, and building on Mellon, Frank O'Hare furthered the study of sentence combining in his 1973 work *Sentence-Combining: Improving Student Writing Without Formal Grammar Instruction*.

In the classroom, sentence combining is often practiced by drills in which students are given several "kernel" sentences and instructed to combine them into one complex sentence. A danger of the sentence-combining pedagogy is that writing instructors will emphasize the sentence to the neglect of other classroom activities

designed to help students improve their writing. At its peak, sentence combining was seen by some as a cure-all, with complex sentences alone indicating a writer's competence. Another danger of a sentence-combining pedagogy is that complex sentences can be seen as a good in themselves, regardless of whether a complex form will better communicate the information in a certain rhetorical situation (see, for example, Shaughnessy's *Errors and Expectations* [1977] and De Beaugrande [1985]). Lester Faigley (1980) argues that the T-unit, which is normally used to measure the success of sentence combining exercises, is not an adequate measure of the success or failure of a sentence-combining pedagogy because measures such as T-units or clause lengths do not indicate anything about a writer's ability to effectively respond to a rhetorical situation.

By 1983, Michael Holzman concludes that "the main influence of the hard-line sentence combiners has passed" ("Scientism and Sentence Combining"). In the 1980s, however, some scholars attempted to situate sentence combining within the current academic context. For example, Donald Daiker, Andrew Kerek, and Max Morenberg contend in their 1985 collection *Sentence Combining, A Rhetorical Perspective*, that while not as popular as it once was, sentence combining is still in use in composition classrooms and still of interest to practitioners and scholars. Contributors to this collection re-examine sentence combining in relation to process and rhetorical theories of composing. From the 1960s to the middle 1980s, much was written about sentence combining. In the 1990s, articles and presentations surface occasionally about the topic, and sentence combining exercises can still be found in handbooks, but the discussion has certainly slowed.

b) "In that it is governed by certain 'rules,' sentence-combining is much like a game. The point of the game is to produce one sentence (not two or three) from the given kernel sentences" (Graves, "Levels" 228).

"We can formulate three of the most crucial presuppositions of the sentence-combining enterprise: 1. The maturity and quality of one's writing are meaningfully dependent on the relative syntactic complexity of the sentences. 2. Student writing is inadequate because the sentences are not sufficiently elaborated syntactically. 3. Explicit training in the combining of sentences will carry over to one's normal writing skills" (De Beaugrande, "Sentence" 63).

c) "Perhaps the strongest contribution of sentence combining to writing pedagogy is its substitution of a creative, *sentence-building* activity for the *sentence-repairing* drills traditional to writing texts" (Foster 67).

"despite the lack of a coherent theory or rationale, despite some overly unqualified and overgeneralized claims about its benefits, sentence combining as a classroom methodology is enjoying continued vitality and adaptability -- and this in the face of dramatic developments in the teaching of writing that could have left it hopelessly behind" (Daiker, Kerek and Morenberg xiiv).

d) Donald Daiker, Kellogg Hunt, Andrew Kerek, John C. Mellon, Max Morenberg, Frank O'Hare

### **Scottish Common Sense Realism**

a) A school of thought that influenced writing instruction and rhetorical theory in American universities, beginning in the early nineteenth century. Many composition texts written in the late nineteenth century were influenced by this philosophy; thus, the reach of this view of writing was broad. This philosophy greatly influenced the rhetorical treatises of George Campbell and Hugh Blair, who greatly shaped the field of rhetoric and writing instruction in the nineteenth century. As Winnifred Bryan Horner (*Nineteenth Century Scottish Rhetoric*) explains, most scholars credit Francis Hutcheson (1694-1746) with founding the school of thought, while Thomas Reid did much to articulate the philosophy in the eighteenth century.

In this school of thought, reality can be objectively observed through sensory perception. Emphasis is on personal observation because language and social factors can distort the “truth.” The world is readily observable to all who look, and nothing other than “proper observation” is required, not even logic. Because the world and reality is transparent, to communicate, the writer or speaker must only use the “correct” word, which responds to the external world. Such philosophers do not recognize a difference between the word and that which is described. This view of language supported the idea of scientific objectivity, and its influence is felt today in the tendency to see scientific prose as “objective” and nonpersuasive (see David Russell’s *Writing in the Academic Disciplines* [1991]).

Scottish Common Sense Realism is also seen to foster the belletristic emphasis of composition courses in the nineteenth and twentieth centuries. The concept of “taste” is a major ingredient in the Scottish Common Sense philosophy, especially in the work of Hugh Blair and George Campbell, as they argue that along with one’s sensory perceptions comes an innate sense of order and beauty, which must be cultivated. This aspect of the philosophy continues to influence today’s composition classes and texts that place importance on literary and personal writing, metaphors and analogies, and strong authorial voice. (See Horner for a more detailed explanation; see also **current traditional rhetoric**).

b) “Scottish Common Sense Realism locates reality in two discrete realms, the spiritual and the material, and posits a set of separate and likewise discrete mental faculties constituted so as to apprehend each” (Berlin, *Writing* 6).

“In summation, the Scottish commonsense philosophy proceeded on the premise that the human mind could be studied by observation . . . ” (Horner 30).

c) “The naive view of language as transparent recorder of thought or physical reality grew up with the scientific method in the eighteenth and nineteenth centuries.

It underlay the Scottish Common Sense rhetorical theory of Hugh Blair and George Campbell, which Americans imported in the early nineteenth century . . ." (Russell 10).

"Common Sense Realism denies the value of the deductive method -- syllogistic reasoning -- in arriving at knowledge. Truth is instead discovered through induction alone" (Berlin, "Contemporary" 51).

d) Hugh Blair, George Campbell, Francis Hutcheson, Thomas Reid, Adam Smith, Richard Whately

### **Social Construction -**

a) A theory of composition known also as "new pragmatism" or "dialogism" that has a philosophical base in the works of Thomas Kuhn and Richard Rorty, especially in their works *The Structure of Scientific Revolutions* (1962) and *Philosophy and the Mirror of Nature* (1979), respectively. Social constructionists are known for being nonfoundational, meaning that they view knowledge not as objective facts but as community-produced and maintained through **conversation** and **consensus**. Therefore, "truth" is defined only as community agreement on a matter, which can change through persuasion. Language is a key term in this philosophy as individuals cannot gain an unmediated view of the world, but both see and construct the world through language.

The discussion of social construction in scientific circles has been controversial in that social construction requires a break from the traditional **positivistic** view that scientific knowledge is objective, divorced from concerns of rhetoric and persuasion. In contrast, social constructionists argue that scientific truths are arrived at through rhetorical negotiation in the scientific community. For example, B. Latour and S. Woolgar (*Laboratory Life: The Social Construction of Scientific Facts* [1979]) conducted an **ethnographic** study of biochemical research and traced what they saw as the social construction of a scientific "fact" by studying

the negotiations and inscriptive practices in a Pasteur Institute lab. They demonstrated that the process of "fact construction" is not as well ordered as scientists' reconstructions in publications suggest, instead entailing negotiation, confrontation, and persuasion. Latour and Woolgar argue that scientific "facts" should be seen in relation to the circumstances of their production. Other influential research on the social construction of knowledge in scientific communication include K. D. Knorr-Cetina's 1981 *The Manufacture of Knowledge: An Essay on the Constructivist and Contextual Nature of Science*, Charles Bazerman's 1983 "Scientific Writing as a Social Act," and Greg Myers' 1985 article "The Social Construction of Two Biologists' Proposals" and 1990 *Writing Biology*.

Kenneth Bruffee has been important in popularizing and developing the social constructionist perspective in composition studies, especially in relation to **collaborative** learning. In "Writing and Reading as Collaborative or Social Acts" (1983), Bruffee argues, based on the work of Thomas Kuhn, Richard Rorty, Stanley Fish, and Lev Vygotsky, that reading and writing are inherently social, contrary to the traditional view that they are solitary, individual acts. Writing is not considered solely an individual act but is influenced by the writer's larger social context. Therefore, for Bruffee, learning to write involves participating in the negotiation of meaning as a member of a **discourse community**, and collaborative learning mirrors the negotiation of **knowledge** described by social constructionists. In "Collaborative Learning and the 'Conversation' of Mankind" (1984), Bruffee further develops his social constructionist argument for collaboration, advising use of pedagogical techniques such as writing **workshops** and peer tutors. (See also Bruffee's "Social Construction, Language, and the Authority of Knowledge: A Bibliographical Essay" [1986] and *Collaborative Learning: Higher Education, Interdependence, and the Authority of Knowledge* [1993]).

In addition, and sometimes complimentary to collaborative learning, social constructionist philosophy is used to support a **discourse community model** of composition instruction. The underlying idea behind such a pedagogy is that to be successful communicators, students must understand the assumptions and expectations about communication held by their respective discourse communities (or by those they hope to join). Social constructionists find fault in **expressionist** and **cognitive** theories and pedagogies because, they argue, these theories focus too heavily on the individual. In the case of expressionism, they see too much emphasis on finding the individual's "**authentic voice**" without acknowledging the role of community and context, and in the case of **cognitivism**, on the individual's thought processes without considering how the social context affects the writer.

Social constructionist theories are also used in discussions of literacy and feminism. For example, Patricia Bizzell, in "Arguing about Literacy," (1988) supports a social constructionist view of literacy, one in which the production of what constitutes literacy is arrived at collaboratively (as opposed to E.D. Hirsch who seems to define literacy in relation to Western classic thought). Feminists use such theories to point out **essentialist** definitions of the "masculine" and "feminine," arguing that traditional gender roles are socially constructed.

Critics of social constructionism, such as Thomas Kent, often point out that the theory can lead to total relativism, as knowledge and meaning can be defined by individual communities. Others criticize its omission of the human agent, arguing against the replacement of individual voices with communal consensus (see, for example, Donald Stewart's "Cognitive Psychologists, Social Constructionists, and Three Nineteenth-Century Advocates of Authentic Voice" [1992]). Some Marxists, feminists, and radical theorists fault social construction, especially Bruffee's articulation of it, for requiring and even celebrating a **consensus** that ignores marginal voices. Largely through the influence of Kent, some in composition are



beginning to look at the work of philosopher Donald Davidson as an alternative to some of the problems seen in social constructionism.

In composition studies, the term "social construction" is most discussed beginning in the middle 1980s, with much popularity in the late 1980s and even early in the 1990s, although problems with the application of social constructionism to composition studies, including problems resulting from a broad use of the term, were being recognized beginning in the 1980s.

b) "social construction" assumes that the matrix of thought is not the individual self but some community of knowledgeable peers and the vernacular language of that community. That is, social construction understands knowledge and the authority of knowledge as community-generated, community-maintaining symbolic artifacts" (Bruffee, "Social Construction" 777).

"According to social constructionists, we manufacture our subjectivity through the social conventions we share with fellow human beings. We are who we are because of our position within a particular cultural domain or discourse community" (Kent, *Paralogic* 101).

c) "However, the fact of social construction (its inability to escape a certain metaphysics or absolutism -- the fact that it *is* a fact) seems to open up more questions than it answers" (Nealon 143).

"The social constructionist lives in a world in which people lose their identities in collaborative uses of language--in business, science, technology" (Stewart, "Cognitive" 283).

"It is surprising, given the current popularity of deconstruction and social construction theories, that so little attention has been paid to conceptualizations of power itself as socially constructed" (Hubbuck 42).

d) Charles Bazerman, Patricia Bizzell, Kenneth Bruffee, Stanley Fish, Clifford Geertz, Thomas Kuhn, Greg Myers, Richard Rorty, Lev Vygotsky

### **Social Epistemic -**

a) One of three categories of current rhetorics named by James Berlin in his 1988 article "Rhetoric and Ideology in the Writing Class." This category corresponds to other social views of rhetoric and combines a **social constructionist** philosophy with views of radical scholars such as Ira Shor. "Social epistemic" implies political awareness and concern for social reform. Berlin favors the social epistemic view over the other two classifications in his rhetorical taxonomy, "**cognitivist**" and "**expressionist**," that he named as current in the 1988 article.

In developing the term, Berlin adds to his earlier category of "epistemic" rhetoric, which he sees as one of the three major rhetorical approaches from 1960-1975 and that he names in *Rhetoric and Reality* (1987). Berlin defines "epistemic" as a "**new rhetoric**," and in both "epistemic" and "social epistemic" rhetoric, all language is seen as a product of a specific time and place, with meaning always changing as a result of interaction of the writer, the **discourse community** and the social, political, material, and historical context in which the discourse takes place. **Knowledge** is found in the dialectic among the writer, community, and context. From a social epistemic view, language is the key in this dialectic since knowledge is gained only through language. Berlin differentiates his two categories by defining social epistemic rhetoric as political, maintaining that it includes a critique of dominant society. This approach, he explains, is also influenced by the work of radical critics such as Ira Shor. The term "social epistemic" mostly appears as a key concept in major articles and presentations in the early 1990s, and is at times used interchangeably with social constructionist.

b) "**social-epistemic** rhetoric views knowledge as an arena of ideological conflict: there are no arguments from transcendent truth since all arguments arise in ideology. It thus inevitably supports economic, social, political, and cultural democracy" (Berlin, "Rhetoric and Ideology" 489).

c) "The 'contest' between expressivist and social epistemic rhetoricians masks larger concerns: the place of the irrational, the unconscious, and the affective in subject formation as well as the role of the hypermasculine critic in these schema" (Langstraat 10).

"I agree with the social-epistemic rhetoricians that we think in language, so that--in the logic of this argument--if we change the *way* students write, change their language, we also change *what* they think, what it is possible for them to think. If form is the shape of content, content is the shape of form" (L. Anderson 25).

"Berlin distinguishes theories that cater to the isolated individual--the romantic and cognitivist--from 'social-epistemic' theories of rhetoricians and compositionists who stress the engagement of the writer with an audience of real men and women in a real historical situation" (Killingworth 36).

d) James Berlin, radical pedagogists, social constructionists

### **Solitary Author**

a) A term used by Marilyn M. Cooper in her article "The Ecology of Writing," which appeared in *College English* in April 1986. It describes the "ideal" writer projected by the cognitive process model, which Cooper argues, ignores the complex social contexts that influence writers and their writing. The "solitary author" does not see his writing as a part of an ongoing conversation about his topic, but as a text--a finished product. According to Cooper, many writing classes are shaped by this image, while others escape it through pedagogical tools such as collaborative writing, open discussion, "real-world" writing, and group editing. Along with Cooper, other scholars in the middle and late 1980s critiqued the notion of writing as a solitary act. For example, Linda Brodkey ("Modernism and the Scene(s) of Writing" [1987]) suggests "revising" the scene of writing to incorporate the social, political, and historical contexts of writing. The concept is important in composition studies because it supports social theories and pedagogies of writing

while setting up the **cognitive** and **expressive** views as insufficient because of their apparent focus on the individual.

b) "The solitary author works alone, within the privacy of his own mind. He uses free writing exercises and heuristics to find out what he knows about a subject and to find something he wants to say to others; he uses his analytic skills to discover a purpose, to imagine an audience, to decide on strategies, to organize content; and he simulates how his text will be read by reading it over himself, making the final revisions necessary to assure its success when he abandons it to the world of which he is not a part" (Cooper, "Ecology" 366).

c) "Indeed, the notion of the solitary author whose main goal is the discovery and communication of personal meaning ignores the institutional context of classroom writing and the consequent attitudes students bring to it" (L. Perelman 471).

"When I picture writing, I often see a solitary writer alone in a cold garret working into the small hours of the morning by the thin light of a candle. It seems a curious image to conjure, for I am absent from this scene in which the writer is an Author and the writing is Literature. In fact it is not my scene at all" (Brodkey, "Modernism" 396).

"In 'Modernism and the Scene(s) of Writing,' . . . Linda Brodkey demonstrates how the suppressed metaphor of the scene of writing--that of 'a solitary writer alone in a garret working into the small hours of the morning' (396)--has influenced the teaching of writing" (Ede, "Teaching" 124).

d) Linda Brodkey, Marilyn M. Cooper

### **Speech Act Theory -**

a) A theory originating with J. L. Austin in his 1955 William James lectures on philosophy of language at Harvard. The lectures were published in 1962 and entitled *How to do Things with Words*. John Searle further developed Austin's ideas,

especially in *Speech Acts: An Essay in the Philosophy of Language* (1969). Searle concluded that language itself is a form of action, that language *does* things; it does not simply *report* or *describe* things. Austin called sentences that performed action "performatives" and contrasted them with "constative" sentences that did not perform but described or stated. Eventually, however, he came to see all language as performative. An often cited example of the performative aspect of speech is the statement "I do" at a wedding ceremony. Speech acts are divided into three categories: the locutionary (or the propositional), the illocutionary, and the perlocutionary. The locutionary is a proposition; the illocutionary refers to the act performed by the speaker in making the proposition, and the perlocutionary refers to how the speech affects or influences the listener. Reader-response theorists, including Stanley Fish, have used speech-act theory to interpret literary texts, and those in composition studies use speech act theory in discussions of audience, style, and text interpretation. The term appears most frequently in composition discussions between the late 1970s and the early 1990s.

b) "The theory of speech acts starts with the assumption that the minimal unit of human communication is not a sentence or other expression, but rather the performance of certain kinds of acts, such as making statements, asking questions, giving orders, describing, explaining, apologizing, thanking, congratulating, etc." (Searle, Kiefer, and Bierwisch vii).

"So Austin's model of language not only 'repackages' persuasion as action in a way that should assuage our suspicion of persuaders; it also enables us to see and to show how texts themselves are areas of action for both readers and writers" (Dasenbrock, "Austin" 300).

c) "Finally, if, by explicitly expressing our teaching in terms of speech-act theory, we discover our students' expectations of informative speech and show the

written corollaries of each one, we will acknowledge that they are trying to do the right things, that we agree with their aims, and that we can help them 'translate' their communicative aims from one context to another" (Mallet 133-4).

"Speech act theory, then, reintroduces the concept of speaker/writer with intentions and hearer/reader with idiosyncratic responses into the study of style. Style once again becomes the concern of rhetoric proper" (Winterowd, "Linguistics" 215).

d) J. L. Austin, Paul Grice, John Searle

### **T-units -**

a) An abbreviation for "minimum terminable units." Kellogg Hunt first used the term in his book *Grammatical Structures Written at Three Grade Levels* (1965). T-units are a method of measuring syntactic maturity. A T-unit is an independent or main clause along with subordinate clauses and clause modifiers. Grammatically, a T-unit is a sentence and can be punctuated as a single sentence, but a sentence may contain more than one T-unit. Judging from the results of his studies conducted in the 1960s, Hunt claimed that mature writers produce sentences with longer T-units. This claim led writing teachers to increase their emphasis on **sentence combining** exercises, with the hope of teaching students to increase their T-unit length and thus to produce more sophisticated writing.

In more recent studies, however, Hunt's hypothesis has been questioned and nearly invalidated as critics argue that "good" writing should not be defined based on the length of clauses but on other variables, such as the writer's response to a specific writing situation. In studies published in 1977, 1979, and 1980, scholars argue that readers, even teachers, do not see a relation between increased clause length and better writing (see Ellen Nold and Sarah Fredman's "An Analysis of Readers' Responses to Essays," Murray F. Stewart and Cary H. Grobe's "Syntactic Maturity and Mechanics of Writing," and Lester Faigley's "Names in Search of a Concept:

Maturity, Fluency, Complexity, and growth in Written Syntax"). In composition studies, the term "t-unit" was most used in the late 1970s and early 1980s.

b) "a single main clause (or independent clause, if you prefer) plus whatever other subordinate clauses or nonclauses are attached to, or embedded within, that one main clause. Put more briefly, a T-unit is a single main clause plus whatever else goes with it" (Hunt 93).

"The most reliable measure of stylistic maturity is T-unit length: the greater the average length of T-units . . . the more mature the passage" (Halloran and Whitburn 59-60).

c) "The reason for defining a T-unit, as distinguished from a sentence, is simply that the T-unit turns out, empirically, to be a useful concept in describing some of the changes that occur in the syntax of the sentences produced by schoolchildren as they grow older" (Hunt 93).

"The coinage of the term was one of Hunt's most important contributions to composition research. The 't-unit' became the composition research equivalent of such linguistic terms as the 'morpheme' or the 'quarks' of theoretical physics" (Holzman, "Scientism" 76).

d) Kellogg Hunt

#### **Tacit Knowledge -**

a) A term used by scientist, chemist, and philosopher Michael Polanyi in *Personal Knowledge* (1958) and further explained in later books such as *The Tacit Dimension*. Thomas Kuhn adopted Polanyi's term in *The Structure of Scientific Revolutions* (1962), and with the term, both Kuhn and Polanyi argue that much of scientific knowledge is gained through experience and cannot be completely or specifically expressed. Tacit knowledge, also called "personal knowledge," refers to a type of unconscious knowledge acquired not by learning rules but by practice and by following examples. This knowledge is unarticulated and underlies our articulated

forms of knowledge. In tacit knowledge, solutions are found by making relations between current problems and previous ones that have already been solved.

In composition studies, Janet Emig uses the term to argue for cross-disciplinary approaches to writing pedagogy and to provide a list of scholars she sees as “promising new ancestors” for composition studies (“The Tacit Tradition” [1979]). Scholars, including Patricia Bizzell (“Thomas Kuhn, Scientism, and English Studies” [1979]) and Kenneth Bruffee (“Writing and Reading as Collaborative or Social Acts” [1983]), often use the term to discuss Thomas Kuhn’s theories of the social construction and of the rhetorical or social nature of knowledge. In relation to writing instruction, the term suggests the uselessness of teaching writing by teaching rules and emphasizes the unconscious knowledge that writers (and teachers) bring to the rhetorical situation, the research site, or to the classroom. The concept of tacit knowledge encourages teachers to build on the knowledge that students already have about the writing process. Polanyi’s concept of tacit knowledge appears most often in composition conversations during the 1980s, with a 1981 double issue of *Pre/Text* devoted to Polanyi, largely to his concept of the “tacit.”

b) “is learned by doing science rather than by acquiring rules for doing it” (Kuhn 191).

“Tacit knowledge’ in this case is thinking in metaphors or exemplars, the capacity novice scientists gain through doing textbook problems, the capacity to see that a problem is like one they have done before” (Bruffee, “Writing” 163).

c) “Our tacit powers decide our adherence to a particular culture and sustain our intellectual, artistic, civic, and religious deployment within its framework” (Polanyi 264).



"To make the notion of tacit knowledge either into a recipe for learning or into a set of requirements for a 'good' pedagogy is to exempt it from its own insight" (Fish, "Anti-foundationalism" 77).

"One reason for the inevitability of a multi-disciplinary approach for research into writing and other linguistic functioning is that the scholars of our tacit tradition, within their own histories as thinkers and doers, are multi-disciplinarians" (Emig, "Tacit" 155).

d) Thomas Kuhn, Michael Polanyi

### **Tagmemics -**

a) A linguistic theory developed in the 1950s by Kenneth Pike based on the concept of conducting a thorough exploration of a situation, problem, or point of view before drawing conclusions. It is based on two sets of concepts: The first is the often cited triad of "particle, wave, field," a concept drawn from physics that views the world as a group of particles caught in dynamic relationships. The second concept on which tagmemics is based, also a triad, is "contrast, variation, distribution," coming from structural linguistics. These two triads are to be analyzed against each other to allow new perspectives to surface.

Tagmemic theory consists of a **heuristic**, which is the main contribution of tagmemic theory to composition. Pike developed this heuristic in his 1964 article "A Linguistic Contribution to Composition" and in his 1970 textbook, co-written with Alton Becker and Richard Young, *Rhetoric: Discovery and Change*. The heuristic is intended for use in composition classes to help writers closely examine a situation from the three perspectives of particle, wave, and field. According to Pike, when we view the world from the perspective of particles, we see objects as single and individual units. From the perspective of waves, we see a dynamic world with many parts, and from the field perspective, we see the relationships between the objects and sets of objects in our world. As Pike explains, these three perspectives are

needed to examine language use, and, for a comprehensive analysis, all three ways of seeing should be applied to a piece of writing.

In composition textbooks, the grid, in different forms, is used as a method of invention, for generating content for writing assignments. The theory and heuristic have been criticized for making "universal" claims about the structure of human thought and knowledge and for being difficult to understand (see, for example, James Kinney's "Tagmemic Rhetoric: A Reconsideration" and "Classifying Heuristics" [1978-79] and Donald Stewart's "Composition Textbooks and the Assault on Tradition" [1978]). While the heuristic is still used in some composition textbooks, tagmemics is not a focus of theoretical discussion as it was especially in the 1960s and even into the early 1980s.

b) "not just a theory of language but a general theory about the structure of all purposive human behavior" (Kinney, "Tagmemic" 141).

"conceives of invention as essentially a problem-solving activity, the problems being of two sorts: those arising in one's own experience of the world and those arising out of a need to change others" (Young, "Paradigms" 39).

c) "Although we customarily consider a subject from only one point of view, tagmemic invention forces us to shift mental gears to see it differently" (Lindemann, *Rhetoric* 88).

"The core of Young's work was a new art of rhetorical invention based on tagmemic linguistics and a defense of its adequacy and usefulness" (Lauer and Asher 5).

d) Alton Becker, Kenneth Pike, Richard Young

#### **Talk-Write Pedagogy -**

a) A writing pedagogy developed by Robert Zoellner and published in the January 1969 issue of *College English*. Richard Ohmann, the journal editor at the time, devoted the entire month's issue to Zoellner's monograph "Talk-Write: A

Behavioral Pedagogy for Composition," which was met with harsh criticism. The method is based on behavioral psychology, specifically operational conditioning, and influenced by the work of B. F. Skinner. Zoellner developed the model after noticing that intelligent students who could express themselves effectively in speech, could not do the same in writing.

The talk-write model is often seen as an alternative to the cognitive model of composing. Zoellner disagrees with cognitive approaches to writing because they locate problems with writing in relation to mental development. He opposes the "think-write" metaphor of writing, and describes his method as based on the "paradigm of responsive man" as opposed to the "paradigm of mentalistic man." Through these two terms, he takes issue with pedagogies based on the "inner" self or the mind, as traditionally defined. Instead he proposes that a person's observable behavior constitutes what is normally thought of as the "mind." Therefore, the talk-write model gives attention to students' observable behaviors which, Zoellner proposes, can be changed and manipulated.

Zoellner's pedagogy is a radical one. According to Gary Hatch ("Robert Zoellner's Talk-Write Pedagogy" [1993]), Zoellner was one of the first to discuss writing as a process instead of a finished product. In the classroom, he advocated the elimination of desks and chairs, favoring easels with large note pads or blackboards at which students could stand and write. Zoellner's model also relied on the interaction of students with teachers and with other students, anticipating recent discussions of writing as a social activity. The object of the model is that the students clarify what they want to say through speech, receive immediate reaction from the teacher and other students, and write and rewrite the words spoken until the audience indicates that the communication is effective.

Zoellner's ideas were very much discussed in 1969 and the early 1970s. The May 1969 issue of *College English* was devoted to the discussion, and more

responses were published in November 1969. The response was largely negative, with critics citing problems with Zoellner's own writing style (which is at times characterized by much psychological jargon) and simply disagreeing that writing problems could be addressed without addressing mental activities. Another criticism is that the student would become overly dependent on the teacher, thus not really learning to write, but reacting to prompts (see Lynn Z. and Martin Bloom 1969). Others have found the talk-write method useful in the classroom. For example, in the 1972 article "Talk-Write Composition: A Theoretical Model for Proposing the Use of Speech to Improve Writing," Terry Radcliffe discusses an experiment that indicates that talking about ideas is an effective "prewriting" strategy.

The talk-write method experienced a reexamination beginning in the early to middle 1980s. In a 1983 issue of *Journal of Business Communication*, Richard VanDeWeghe proposes a "write-talk-write" model to help improve student writing, and George Douglas Meyers, in his 1985 article argues for adapting Zoellner's model to the business writing classroom. The fall 1985 issue of *Journal of Teaching Writing* features two articles on the method, and so does the spring 1992 issue of *Rhetoric Review*. In *Rhetoric and Reality* (1987), James Berlin credits Zoellner (along with Lynn and Martin Bloom, who also fostered a behavioristic approach to composition, though different from Zoellner's) for encouraging talk about writing as a **process** and for showing the benefits of teacher intervention during the writing process (145). In his 1996 article "Reconsidering Behaviorist Composition Pedagogies: Positivism, Empiricism, and the Paradox of Postmodernism," David Wallace also credits behaviorist approaches such as Zoellner's for their part in ushering in the process movement. Gary Layne Hatch has also encouraged a reexamination of Zoellner's pedagogy, emphasizing the social, **collaborative**, and process approaches the method offers (see, for example, his 1991 CCCC's presentation "Reviving the Rodential Model for Composition: Robert Zoellner's

Alternative to Flower and Hayes" and his 1993 article "Robert Zoellner's Talk-Write Pedagogy," co-authored with Margaret Bennett Walters).

b) "In Zoellner's talk-write proposal, response began with individual students' needs, and both students and teachers actively contributed to learning. The teacher or peer became a coach, listening (or reading) first and then helping students to shape their discourse" (Wallace 107-8).

"The talk-write pedagogy suggests a reversal in how we treat writing problems. Instead of teaching students how to think, talk-write assumes that students are mentally competent and focuses instead on the physical manipulation of language through speaking and writing" (Hatch 338).

c) "[the talk-write school] attempted to get students to draw upon the 'natural resources' of speaking as they began to write" (Freisinger 249).

"With talk-write, writing becomes public. Each student is a model of the writing act for others, and students can walk around, reading and commenting on others' work . . ." (Wixon and Wixon 132).

d) Robert Zoellner

#### **Teacher-Researcher -**

a) A term first used in the 1960s by Lawrence Stenhouse, a British educator, to identify the movement toward the active engagement of teachers in the making of knowledge in their field. This movement has its roots in England, and the initial emphasis of the movement was on elementary and high school teachers and on their conducting research studies in the classroom. Currently the term does not necessarily imply scientific sorts of experiment, but the importance of teachers making their experiences in the classroom known and part of the professional conversation. This movement recognizes the value of teachers' observations and stories of classroom experiences; it calls on them to make closer observations and to share information with others. Often, teacher-research relies on **ethnographic**

research methods. Some see teacher-research as a way to narrow the split between theory and practice.

In America, Mina Shaughnessy and Lee Odell called for teacher-conducted classroom research, both in 1976 articles, "Diving in: A guide to Basic Research" and "Classroom Teachers as Researchers," respectively. Ann Berthoff, Shirley Brice Heath, Miles Myers, and Janet Emig also began championing teacher-research in composition studies during the late 1970s and early 1980s. Since this time, support for teacher-research has grown, with more research being done on and by teacher researchers.

b) "This approach pairs the roles of teacher and researcher in a cooperative search for answers to questions raised by the teacher about what is happening in the classroom and why" (Heath 42).

"This grassroots movement began by seeking to empower the pre-higher education teacher who conducts research in the classroom through a system of notes, observations, teaching and learning logs, etc., thereby contributing to and shaping developing theory and practice in the field of composition" (Grego 228).

c) "The initiation of the teacher as Researcher could be the ritual burning of all instructors' manuals, and the students could ceremoniously toss on the bonfire their study guides and their yellow felt marking pens" (Berthoff, *Making* 35).

"Because the teacher-researcher movement is still in its early stages, and because it is most influential among K-12 teachers who do not always publish their findings, its epistemology and methodology have not been fully articulated" (Ray xi).

"The aim of the teacher-researcher is not to create educational laws (as is sometimes done in the physical sciences) in order to predict and explain teacher and learning. Instead, the teacher-researcher attempts to make visible the experience of teachers and children acting in the world" (Burton 227).

d) Ann E. Berthoff, Glenda Bissex and Richard Bullock, James Britton, Janet Emig, Anne Ruggles Gere, Dixie Goswami, Shirley Brice Heath, Ken Macrorie, Miles Myers, Peter Stillman

### **Techne -**

a) A term associated with classical rhetoric and often used interchangeably with "art" though it is best understood as a logical and ordered craft or skill that can be learned. In classical rhetoric, the concept of *techne* is often placed in opposition to "arete" or "virtue." Depending on the context, the term can have positive or negative connotations. According to some writers or speakers, *techne*, or skill, is considered inferior to natural ability, and to others, *techne* lacks morality or virtue. The term is also used in the sense of a handbook containing rules and guidelines for writing speeches. Such books were popular in the middle of the fifth century B.C. and were widely used by those arguing cases in court. An examples of such handbooks includes Aristotle's *Rhetoric*. The term is used in composition studies in modern applications of classical rhetoric to the classroom.

b) "The word *techne* has two related senses in Greek usage before 400 B. C. It can be the craft or ability to do something, a creative skill . . . It can also be used as an art in the sense of a set of rules or theories. Because of this latter usage it takes on the meaning of a handbook, a written set of principles" (Papillion 149).

"the articulation of principles to guide the production of successful discourse of a certain kind" (Crusius, *Discourse* 80).

c) "These well-traveled, charismatic teachers [the sophists] offered to those who could pay their substantial fees an intense and personal training in the *techne* (art) of rhetoric, i.e., speaking persuasively in the public assembly and before judges" (Jarratt, *Rereading* xv).

"Without a *techne*, without some sort of rational guidelines for action, a rhetoric is just a bag of wind" (Brent 456).

"Rhetoric, Socrates says, is not 'technē' in any true sense; that is, it is not based on knowledge and rule, but is 'empeiria,' a matter of experience . . . or 'tribe,' a knack, an empirically acquired cleverness at something" (Kennedy 48).

d) classical rhetoricians, composition scholars who apply classical rhetoric to the modern classroom

### **Terministic Screens -**

a) A term used by Kenneth Burke, mostly in his book *Language as Symbolic Action* (1966) where he explains that these 'screens' shape the way we see reality, and thus the way we write and speak. According to Burke, our reality is shaped by the "terms" or symbols we use; our terms serve as screens or filters through which we see the world. Burke also explains that because our terms determine on which details we will focus and even what object or issue we will see, no one can speak or write with complete objectivity.

b) "a perspective formulated in a symbolic language, to be taken as *a* not *the* perspective on the world" (Compagno, "Kenneth" 337).

"They frame and limit our existence. They constitute the categories through which we experience the social structures that often seem so determining" (Gusfield 36).

c) "We must use terministic screens, since we can't say anything without the use of terms; whatever terms we use, they necessarily constitute a corresponding kind of screen; and any such screen necessarily directs the attention to one field rather than another" (Burke, *Language* 50).

"Every ideology is another 'terministic screen,' and as such has no choice but to represent only one particular, narrow approach to 'reality'" (Hassett 475).

d) Kenneth Burke



### **Theory Hope -**

a) Stanley Fish's term naming the desire for a convenient, fool-proof problem-solving theory and the certainty that such a theory can exist. Often, the term is associated with foundationalists who are convinced that their method is the correct one, but Fish has pointed out that those claiming to be anti-foundationalists can also fall prey to theory hope by privileging their beliefs as methods of objective judgment.

b) "the belief that whatever a theory sanctions us to do is surely correct, whatever we learn under its aegis surely true, and whatever results we get using its methods are surely valid" (Bruffee, "Social Construction" 782).

"Fish refers rather sarcastically to 'theory hope,' the belief that theory can help us out of the hall of mirrors" (Smit, "Hall" 50).

c) "Theory has become, for the field of composition, the will to unified theory . . . it has become 'theory hope'" (Vitanza 160).

"we cannot connect a theory of writing with a theory of reading with a theory of communication with a theory of ethics, etc. to produce a metatheory that solves all of the problems we have always had by revealing the ground upon which we have always stood. To believe in the possibility of such a transhistorical metatheory is a logical error Stanley Fish calls 'theory hope'" (Harkin, "Bringing Lore" 62).

d) Stanley Fish

### **Thick Description -**

a) A term initially used by Gilbert Ryle but often associated with anthropologist Clifford Geertz and **ethnographic** studies. Thick description is a type of complex description that goes beyond basic assumptions and attempts to see both a broad and detailed picture of the issue or community explored. Such a description involves **triangulation**, looking at something from several different perspectives in

an attempt to achieve a full (or thick) description. A thick description exposes as many implications of a cultural act as possible.

b) "begins with a question that looks below the surface to deeper levels of meaning. One question leads to many others that uncover the many implications or sides to an issue. Instead of seeing an isolated event or problem . . . you see it in context or community" (Page 43).

"an approach set against the practices of 'universalizing' the concept of culture, practices which ignore the 'piled up structures of inference and implication' that complicate social life." (Covino, *Art* 126).

c) "Case study research . . . provides 'thick description' or triangulated data . . . thus improving the likelihood that the reader can see implications for new settings . . . " (Bridwell-Bowles 106).

"Whereas ethnography relies on thick descriptions based on exhaustive observations usually conducted over a long period of time, ethnomethodology often works with a small slice of life . . . " (Brandt 318).

d) Clifford Geertz, ethnographers

### **Third Way -**

a) The name that Ken Macrorie gives to what he sees as the most beneficial pedagogical method. Macrorie developed the term in his 1970 text *Uptought*. As he describes it, the "first way" involves the teacher's handing out material and requiring students to repeat what they have memorized on tests. This method connotes tedious memorization and learning completely divorced from the students' lives and interests. The "second way" of teaching is opposite of the first in that the teacher provides no structure, direction, or set requirements. While a few students may succeed in this environment, most will not. Macrorie's "third way" is student-centered and provides both freedom and structure. Teachers take the students seriously as learners and scholars, and the teacher "shares" power with the

students, in order to allow students to explore their own interests in their writing. A goal for this pedagogy is to help students find and increase their "power." As do most **expressivist** pedagogies, this method emphasizes personal writing and the valuing of students' feelings and observations. This way of teaching also downplays the authority of grades and of teachers, often allowing students to give their own grades. Peer review and "publication" of student work are also features of such a classroom.

By the late 1970s, expressivist methods, while still somewhat popular, were also widely criticized. For example, in "*Uptaught* Rethought--Coming Back from the 'Knockout'" (1978), James Vopat criticizes the third way's emphasis on the individual student at the expense of using writing to help students locate themselves in the wider context of society.

b) "In the Third Way, which I stumbled onto, students operate with freedom and discipline. They are given real choices and encouraged to learn the way of experts" (Macrorie, *Uptaught* 27).

"This Way involves a course structured in such a manner that students can go their own way with their writing, with minimal fear of grading reprisal, at the same time that Macrorie as the teacher assumes that both he and they will bring disciplined thinking to that writing" (Hill 110).

c) "Supporters of Macrorie's experiential Third Way, . . . insist that students must start with what they know and that they can eventually learn to deal with the broader issues of life" (Nudelman and Schlosser 497).

"After three years and a few hundred students, I realized that there was something basically wrong with the Third Way and the student-centered approach to the teaching of writing which it defined. I reluctantly came to understand that: It is not sufficient that students tell the truth about their feelings. It is not altogether a good thing to know one's students deeply" (Vopat 42).

"Freedom and discipline, the essence of the Third Way, became the philosophy supporting two textbooks: *Writing to be Read* (1968; rev. 2nd ed. Rochelle Park, N.J.: Hayden, 1976) and *Telling Writing* (Rochelle Park, N.J.: Hayden, 1970; revised in 1976, the third edition appearing in 1980)" (Lindemann, "Ken Macrorie" 362).

**d) Ken Macrorie, expressivists/expressionists**

**Toulmin model -**

**a)** A model of argument created by British logician Stephen Toulmin in his 1958 work, *The Uses of Argument*. Toulmin departs from traditional methods of analytical argumentation and in his model identifies six parts of rhetorical argument. Three of these parts, he claims, are mandatory for a developed argument: claim, data, and warrant. The claim is the issue of dispute in an argument, the data supports the claim, and the warrant indicates the relation between the claim and the data. The other three parts of Toulmin's model, the qualifier, reservation, and support for warrant, are used to qualify the argument or adapt it to a specific audience. The qualifier acknowledges the probabilities surrounding the claim while the reservation indicates instances when the warrant does not apply. The support strengthens the warrant.

This model has been criticized by logicians but widely adopted by speech departments, beginning in the 1960s with Wayne Brockriede and Douglas Ehninger's article, "Toulmin on Argument: An Interpretation and Application," that appeared in the *Quarterly Journal of Speech* in 1960. In a 1978 CCC's article, Charles W. Kneupper introduced the model to a composition audience. Toulmin's method now appears in many composition textbooks and is used in composition and speech classes to teach argumentative and persuasive discourse. Toulmin created the model in support of his view that probabilistic argument is not inferior to formal logic in creating truth (which he sees as socially constructed). The model of argument does

not differentiate between inductive and deductive logic since Toulmin created it as an alternative to traditional syllogistic logic.

b) " . . . Toulmin logic, like traditional logic, is a tool for analyzing existing arguments, rather than a system for creating them" (Fulkerson, "Technical" 446).

c) "A coherent essay could result from the development of each functional element of the Toulmin model in the kernel argument and from tying the interrelated claims together in a conclusion" (Kneupper 239).

"My many conversations with teachers of writing indicate that if any formal system of logic has replaced the scholastic logic of the syllogism in the modern composition classroom, it is symbolic logic of the claim/data/warrant system devised by Stephen Toulmin" (Corbett, "Locke" 429).

"The weakness of Toulmin's system is fuzziness in the definitions of some key components and in the guidelines for relating them in logically sound ways" (Fairbanks 104).

d) Wayne Brockriede, Douglas Ehninger, Richard Fulkerson, Charles Kneupper, Stephen Toulmin

### **Transactional Writing -**

a) One of three categories of writing that, according to James Britton and his colleagues, is done by British school children. Discussions of these categories can be found in Britton's 1971 article "What's the Use? A Schematic Account of Language Functions" and in the study conducted by Britton, Tony Burgess, Nancy Martin, and Alex McLeod entitled *The Development of Writing Abilities 11-18*, published in 1975. (The other categories of writing are **poetic** and **expressive**). Transactional writing is writing that informs or persuades and includes assignments such as book reports, lab reports, and essay tests. It is the type of writing often done on the job. Transactional writing explains and indicates what the writer already knows about a topic; it illustrates concern with formal properties such as style and grammar, since

the writing is usually prepared for an audience, usually a teacher or employer. When writing transactional prose, the writer takes on what Britton calls the "participant" role, as opposed to the "spectator" role. Both transactional and poetic writing, according to Britton et al., stem from **expressive** writing. From their study, Britton et al. conclude that 63% of the children's writing was transactional. Arthur Applebee supports Britton's study, finding that generally, most writing students do in school is in this form.

While transactional writing is commonly used in the classroom, some scholars argue that exclusive use of this style robs students of learning and discovery that can be gained from poetic and expressive writing. Britton and his colleagues are among those supporting the increase of poetic and expressive writing in writing curriculums. However, some scholars argue that poetic and expressive writing do little to exercise critical thinking abilities. Scholars in favor of **discourse community** pedagogy often prefer the emphasis on transactional writing in the classroom because, they argue, this form prepares writers for participation in their academic or professional discourse community.

b) "aims to inform, persuade or instruct an audience in clear, conventional, concise prose" (Fulwiler 23).

"communicates information in which already held values are either implied or explicitly stated" (Gorman et al. 139).

c) "They [students] say they are tired of courses that deny them their own reactions, and they equate the conventionality of transactional language with the petty tyranny of the schoolroom" (Lloyd-Jones 131).

"Hence James Britton, and his American followers such as Lil Brannon and C. H. Knoblauch, would provide many opportunities in school for 'expressive' speaking and writing in the students' home dialects as important ways of learning

prior to, or perhaps instead of, practice in 'transactional' language using the Standard dialect" (Bizzell, "What Happens" 295).

d) James Britton

### **Triangulation -**

a) A method used by **ethnographers** to verify their results and ensure that their data and results are valid. This check requires that the research is diversified. The ethnographer must utilize various avenues of observation and gain multiple perspectives over a long period of time. In 'Ethnographic Research on Writing: Assumptions and Methodology' (1985), Stephen Doheny-Farina and Lee Odell discuss three types of triangulation. In theoretical triangulation, the researchers must use various theoretical interpretations in analyzing their data. In investigative triangulation, a team of researchers analyze and collect the data, not only one researcher, and in methodological triangulation, the researchers use multiple methods in gaining information from multiple sources. The term is used most often in composition studies in discussions of ethnographic research.

b) "in much the same way that ethnographers cross-check data collected on the scene--from informants, activities, and artifacts--they are expected to discipline themselves, by cross-checking their own inferences against the data. This procedure, known as triangulation, is the keystone of analytical ethnography" (Brodkey, "Writing" 31).

"This combining of multiple sources of data is called triangulation, an important feature of good ethnographic research" (Lauer and Asher 42).

c) "Ethnographers must be careful to actually listen to and see the community, rely on informants, and draw conclusions from actual data collected during the study. . . Triangulation is one of the keys to success here" (Moss 167-8).

"They [ethnographers] have also tried to triangulate their observations of one event from the perspective of two of the participants in that event, perhaps

describing, for example, a wedding from the standpoint of the bride and the groom's mother, as well as from the researcher's own point of view" (Jean Johnson 103).

"The triangulation of data sources and collection techniques contributed to internal validity" (Kantor 80).

**d) ethnographers**

**Universal Audience --**

a) A term first used by Chaim Perelman and his co-author Lucie Olbrechts-Tyteca in *The New Rhetoric: A Treatise on Argumentation* originally published in 1958 and in Perelman's *Realm of Rhetoric* (1982). The universal audience includes all reasonable adults, and, as explained by the authors, is the audience always invoked by philosophers--not because philosophers assume that all reasonable adults will read their work but because they assume that any reasonable adult, when presented with all the data, would have to accept their rational and logical argument. As the authors explain, there is not one standard universal audience. All writers have their own concept of a universal audience based on their own cultural situation.

b) "This refers of course . . . not to an experimentally proven fact, but to a universality and unanimity imagined by the speaker, to the agreement of an audience which should be universal, since, for legitimate reasons, we need not take into consideration those which are not part of it" (Perelman and Olbrechts-Tyteca 31).

"an imaginary construct comprising all rational competent people . . . Perelman and Olbrechts-Tyteca emphasize that there is no actual universal audience, only an idea in the speaker's mind about what such an audience would be were it to exist" (Bizzell and Herzberg 1067).

c) "For example, what Chaim Perelman identifies as the Universal Audience is clearly a set of conventionally accepted assumptions about the proper nature of argument: that it be controlled by reason, that all parties place a premium upon



disinterestedness and tacitly agree that respect for truth is a prime measure of persuasiveness" (Park 252).

"Argumentation addressed to a universal audience must convince the reader that the reasons adduced are of a compelling character, that they are self-evident, and possess an absolute and timeless validity, independent of local or historical contingencies" (Perelman and Olbrechts-Tyteca 32).

d) Chaim Perelman, L. Olbrechts-Tyteca

#### **WAC (Writing across the Curriculum) -**

a) Developed in the mid 1970s, the program aimed to distribute responsibility for improving students' writing throughout the university curriculum. The philosophy was that for students' writing to improve, they must write continuously in all classes, not just for one or two semesters in first year composition. Initially, these programs also included a focus on writing-to-learn. They also required an attempt to change the widely held view (outside of the English department) that writing is an elementary skill which can be improved with grammar and spelling drills. Instead, WAC directors emphasize that writing is a complex intellectual activity.

Many WAC programs are conducted primarily through workshops in which the WAC director aims to broaden the participants' views of writing, giving a broader definition of the pedagogical uses of and problems with students' writing. WAC directors also give advice on incorporating writing into classroom activities and curricula and for evaluating it. An often cited danger in WAC programs and cross-disciplinary writing courses is that the students and professors outside English may expect the writing component to deal only with grammar and mechanics. If a WAC course is team-taught by an English teacher and a teacher from another discipline or taught solely by a member of the English department, the English teacher may be viewed as one who simply "fixes" problems with format instead of one who leads a course or workshop that focuses on intellectual discovery. Other

models of WAC programs include the establishment of writing courses, both upper and lower levels, in all disciplines and the establishment of multidisciplinary writing courses.

While the initial philosophy behind the program is a common one, there now exists many different models of WAC. Debate is ongoing about whether WAC programs should be based in English departments with that department furnishing instructors for all WAC courses; some question the validity of English instructors teaching writing in other disciplines without awareness of other academic and professional communities' expectations and conventions of writing and language.

b) "Writing across the curriculum" may be defined, then, as a comprehensive program that transforms the curriculum, encouraging writing to learn and learning to write in all disciplines" (McLeod, "Writing" 5).

"Realizing that literacy was not the sole province of English departments, but was simultaneously a central method and a central goal of education in all disciplines, these institutions have established programs that renewed the crucial link between learning to write and learning in general. Instead of inventing a purpose for writing, these types of courses, variously called 'writing across the curriculum,' or 'co-registered writing,' build upon already existing motivation" (L. Perelman 72-3).

c) "Writing-Across-the-Curriculum" Programs aim to transform pedagogical practices in all disciplines, even those where patriarchal attitudes toward authority are most deeply rooted" (Flynn, "Composing" 297).

"No matter how successful the faculty workshops are in inculcating writing-to-learn strategies in the teaching of a few faculty from disciplines outside the humanities, permanent success in the WAC movement will be established only when writing faculty and those from other disciplines meet half way, creating a curricular and pedagogical dialogue that is based on and reinforced by research" (Jones & Comprone 61).

"One model of writing across the curriculum involves a writer's learning to operate within the accepted practices of a discourse community: a biology major is supposed to learn to write like a biologist" (Fulkerson, "Composition" 417).

d) Toby Fulwiller, Susan McLeod, Charles Bazerman, Joseph Comprone, Lee Odell, Art Young

#### **Writer-Based Prose -**

a) A type of prose described by Linda Flower in her 1979 article "Writer-Based Prose: A Cognitive Basis for Problems in Writing." The term refers to writing that still needs revision and is not ready to be read by anyone except the author. Flower, basing her work on that of Jean Piaget and Lev Vygotsky, compares this prose to **egocentric** or inner speech. She concludes that writer-based prose is often seen as "bad" because it is not organized for an audience; instead, it reflects the writer's natural thought process and is difficult for the reader to decipher. In Flower's terminology, instructors should help students transform their work from "writer-based" to "**reader-based**" prose, which is written or revised with the audience in mind. In doing this, instructors should realize that writer-based prose has an underlying logic and form, with information organized often as survey or narrative, forms of writing that are "easier" for the writer than more complex analysis. In revising a writer-based draft to reader-based prose, the student needs instruction in developing ideas, making causal connections, and organizing information effectively. According to Flower, writer-based prose is a good starting point for teaching more demanding, audience-oriented rhetorical techniques.

Some critics, especially those who work with basic writers, argue that this concept over-simplifies the problems students have with writing and unfairly places the blame on students themselves by implying that the problem lies in their lack of effort and revision. Others contend that writer-based prose is not always "bad." In some **expressionist** classrooms, writing for oneself is encouraged as a method

toward self-discovery. For example, in "Closing My Eyes as I Speak: An Argument for Ignoring Audience" (1987), Peter Elbow argues that an initial focus on writer-based prose can lead to a better final paper because the writer can initially avoid intimidation by the audience and, in writer-based prose, explore and become more familiar with the topic before shaping it for the reader. In some cases, Elbow argues, writer-based prose is better than reader-based, even as the final draft. In making this claim, Elbow questions Flower's assumption that writing for an audience shows greater cognitive maturity than does writing for oneself.

The term comes out of the **cognitive** school of thought, and criticism of the term, or early use of it, reflects arguments that more is involved in the writing process than the individual's cognitive processes. The term appears most often as a key term in major journals and conference presentations in the early 1980s and again beginning in 1987.

b) "In *function*, Writer-Based prose is a verbal expression written by a writer to himself and for himself. It is the record and the working of his own verbal thought. In its *structure*, Writer-Based prose reflects the associative, narrative path of the writer's own confrontation with her subject. In its *language*, it reveals her use of privately loaded terms and shifting but unexpressed contexts for her statements" (Flower, "Writer-Based" 20).

"writing that makes sense to the writer but has not yet been shaped in such a way that it makes sense to a reader" (Flynn et al. 161).

c) "The displacements forced upon students entering the discourses of the academy are examined in detail by David Bartholomae, who observes that basic writing students are not so much trapped in a 'writer-based prose' of personal language as they are aware of the privileged discourses of the university but unable to control these discourses" (Faigley, *Fragments* 34).

"Linda Flower has much to offer with these concepts [writer and reader-based prose] but I am convinced that her work is used to explain away remedial writers as a most egocentric group who cannot seem to escape their antisocial position in writer-based prose" (Mack 157).

"To celebrate writer-based prose is to risk the charge of *romanticism*: just warbling one's woodnotes wild" (Elbow, "Closing" 55).

d) Linda Flower, cognitivists

#### **Workshop -**

a) A classroom method used to help students improve their writing through active discussion involving class members as well as teachers. The concept, as used in composition theory and practice, is part of writing-as-process pedagogy. In this method, students can either work in small groups or the workshop can encompass the class as a whole. Emphasis is on discussion and revisions of essays, and through such discussion, students receive feedback not only from instructors but from an audience of their peers. This concept is based on the premise that by presenting their work to a diverse audience, the writers will gain a clearer understanding of how to adapt their message to different communication situations. During class time, while students participate in group discussion, the teacher can work with individual students or participate in the groups when needed. Ideally, the teacher is not inactive during workshops but carefully monitors the discussions to make sure they are moving smoothly and productively.

b) "attempt to prepare students for genuine intellectual activity rather than provide them with dry-run academic exercises. They emphasize the development of individual epistemologies and individual voices within, but not subsumed by, the academic community" (Ritchie, "Beginning" 153).

c) "Planned carefully, writing workshops realize the primary objective of a writing course: students and teachers writing and discussing each other's work" (Lindemann, *Rhetoric* 186).

"The workshop has, in short, resurrected the medieval guild, placed it in a contemporary context of literacy, and given everyone a share in the corporation of student writing" (Carroll 19).

"Instead, the classes should comprise small workshop groups in which all members are active participants, apprentice-writers who are 'exercising their competence' as they learn how to write well" (Lunsford, "Cognitive" 41).

d) Lil Brannon, Peter Elbow, Donald Graves, C.H. Knoblauch, Donald Murray, Ross W. Winterrowd

#### **Wyoming Conference Resolution --**

a) A resolution that documents the profession's dissatisfaction with the institutional inequality that exists in most university English departments between the composition faculty and the literature faculty. The Resolution makes suggestions for reform and also calls upon the Executive Committee of College Composition and Communication to (1) establish professional standards regarding salary and working conditions for post-secondary writing teachers after consultation with such teachers; (2) establish grievance procedures for those subjected to unfair working conditions; and (3) establish a method for censuring institutions and departments that do not comply with the professional standards. Those attending the Wyoming Conference on English in June 1986, in Laramie, Wyoming, proposed the resolution. Their reaction was due, in part, to the Association of Departments of English (ADE) statistics cited by James Slevin, which showed the trend in English departments, despite the growth in both graduate and undergraduate English programs, to hire part-time faculty members instead of establishing tenure-track positions. A draft of the resolution was given to the Committee of College Composition and

Communication and was voted on, and endorsed, at the 1987 conference in Atlanta. The CCCC Executive Committee created the CCCC Committee on Professional Standards for Quality Education, with James Slevin as committee chair. A statement of standards was drawn up, endorsed by the CCCC Executive Committee in 1988, and published in draft form in the February 1989 *CCC*. The final draft of the statement of standards was adopted as CCCC policy and published in the October 1989 *CCC*.

The final form of the resolution, the "Statement of Principles and Standards for the Postsecondary Teaching of Writing," has been criticized for neglecting the intent of the original document to improve material conditions of nontenured and part-time writing instructors. While the initial resolution called for the CCCC Executive Committee to censure institutions not supporting the standards, the Committee concluded that it could not censure institutions, hoping instead to win support for proposed changes. Also, the final draft calls for the transformation of nontenured positions to tenured positions, and Jeanne Gunner (1993), along with other part-time English instructors, interprets this to mean that part-time and nontenured instructors will not gain improved working conditions, but will lose their jobs and be replaced by those who "come from the composition/rhetoric scholarly establishment" (117). Gunner argues that the final draft "silenc[es] . . . the group that inspired the original document" (108).

b) "It is worth recalling that the Wyoming Conference Resolution intended to establish means for supporting initiatives at post-secondary institutions of higher learning" (CCCC Committee on Professional Standards 65).

"The Wyoming Conference Resolution, reported on in the March 1987 issue of *College English*, expresses the collective frustration of composition faculty over the powerlessness they experience daily in their departments" (Olson and Moxley 51).

c) "The profession has responded to the plight of instructors with the now-famous Wyoming Resolution and the resulting 'Statement of Principles and Standards for the Postsecondary Teaching of Writing.' While the statement has been met with some skepticism and much criticism of its practicality (Merrill et al.), it does provide for the first time a public declaration that our most serious professional problem must be addressed at an institutional level" (McLeod, "Pygmalion" 381).

"The Resolution also raises a gender issue, since most part-time and graduate teachers of writing are women, while most full-time, permanent, ranking faculty are men" (Crowley, "Personal" 169).

"The CCCC has been seduced by what might be called 'MLA values,' as the CCCC committee's recasting of the language and intentions of the Wyoming Resolution so painfully reveals" (Gunner 119).

d) Sharon Crowley, Linda R. Robertson, James Slevin



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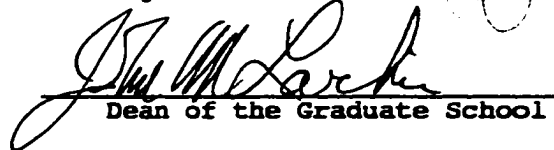
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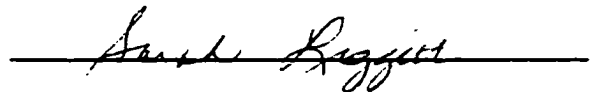
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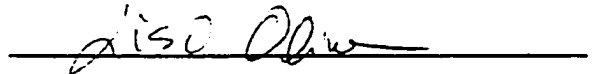
  
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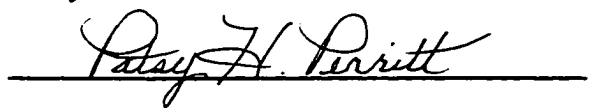
  
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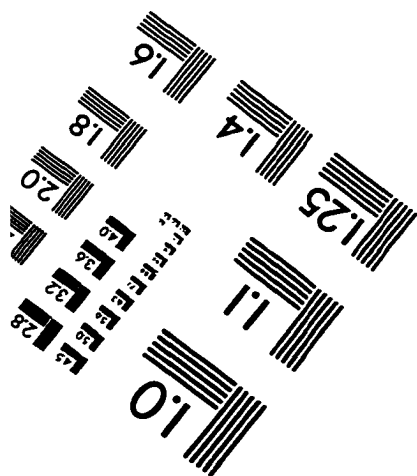
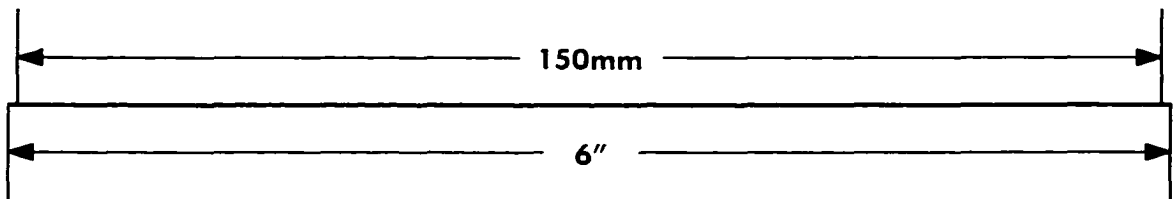
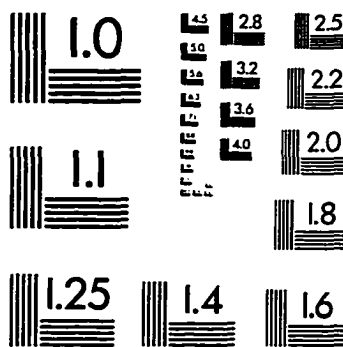
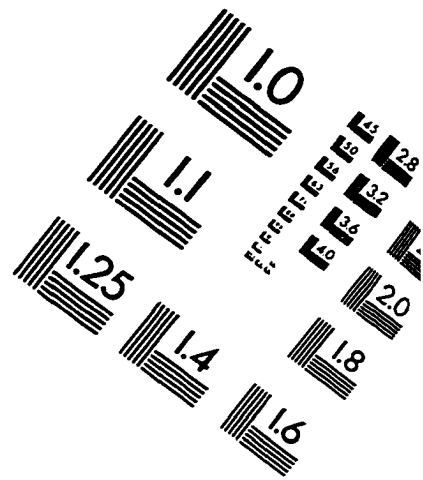
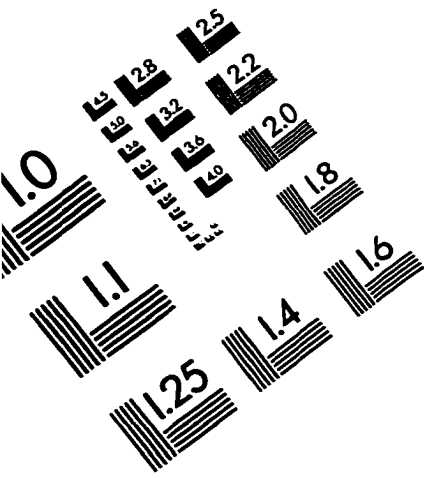
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